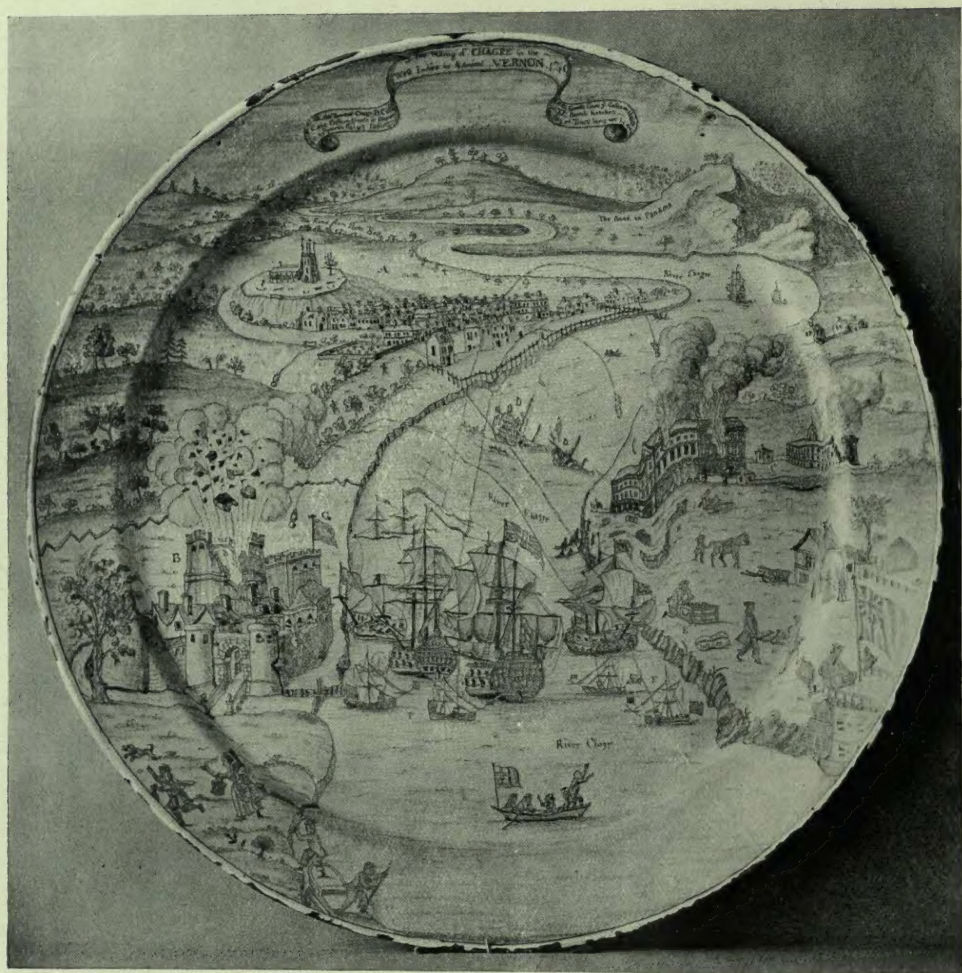


VICTORIA AND ALBERT MUSEUM

REVIEW OF THE
PRINCIPAL ACQUISITIONS
DURING THE YEAR
1915

ILLUSTRATED

LONDON: PUBLISHED UNDER THE AUTHORITY
OF HIS MAJESTY'S STATIONERY OFFICE, 1916



DISH of delft ware, representing the bombardment of Chagre in the West Indies by Admiral Vernon, 1740; made by Joseph Flower of Bristol. See p. 6

PRESENTED BY DR. J. W. L. GLAISHER, F.R.S.

Frontispiece]

PREFATORY NOTE

THE annual grant for the purchase of objects has been entirely suspended as from the 1st April 1915, and nearly all the accessions since that date have been due entirely to the generosity of private persons. The following pages illustrate the extent of that generosity. The number of important gifts here recorded would be a cause for satisfaction even in normal times. That there should be so many in the second year of the war is matter both for surprise and gratification, and it is felt that the special thanks are due to the numerous public-spirited benefactors who have presented valuable works of art to the Museum.

It cannot be too often recalled that examples of the best productions of industrial art are of vital importance in the education and inspiration of the designer and craftsman, and that skill in design is likely to play a most important part in the keen competition which is expected to arise in trade after the war. The practical monopoly in certain industries which had been established to the detriment of this country through the successful co-operation of chemist and manufacturer, is notorious: it is perhaps less well known that of recent years a similar co-ordination of art and manufacture was beginning to produce similarly successful results for them in the sphere of industrial art. Such a movement was long ago initiated in England and has recently been revived with some promise of success. It is evident that the VICTORIA AND ALBERT MUSEUM, as the principal museum of applied art in Great Britain, with important subsidiary collections for circulation among provincial museums, is vitally concerned in all

such matters; and benefactions of works of applied art may consequently be regarded as of special utility at the present moment.

It may perhaps be worth remarking particularly at the present moment that objects of small intrinsic value which fill gaps in a series often possess a far greater interest and importance for the Museum than their actual cost might suggest. Illustration of this will be found in Chapter II below, which deals with the accessions to the Department of Ceramics, and in the generous activities of Major Kenneth Dingwall, D.S.O., who has devoted much time and trouble to acquainting himself with the needs of that Department and in seeking objects to fill some of the numerous deficiencies. In this connection it may also be stated that subsidiary collections are always being formed for circulation among provincial museums and schools of art, and that objects which may appear to duplicate specimens already in the Museum, or to belong to classes already well represented there, may be of great value either for Circulation, or as releasing objects for transfer to that Department.

One of the most important gifts in 1915 was the collection of works upon the history and archaeology of art and of photographs, formed by the late Sir Lawrence Alma Tadema, O.M., R.A., and presented to the Museum by a body of subscribers as a memorial to the artist (see p. 30, below). This library, together with the bust of Sir Lawrence by Onslow Ford, R.A., the gift of the Misses Alma Tadema, has been given a separate position near the entrance to the Reading Rooms. It was formally inaugurated on the 24th November by H.R.H. the Princess Louise, Duchess of Argyll, who, at the request of Sir E. J. Poynter, P.R.A., and in the name of the subscribers, many of whom were present at the ceremony, graciously offered it to the Museum. It was accepted on behalf of the Museum and of the Government by Earl Curzon of Kedleston.

Among the loans the most notable was that of the collection of sculpture by the distinguished Serbian artist, M. Ivan Meštrović (see p. 65, below), which formed the subject of a temporary exhibition and which aroused great public interest. Other important loans were the English panelling of the sixteenth century lent by the Warden and Fellows of Winchester College, and the magnificent group of sixteenth and seventeenth-century church plate lent by the Rector and Churchwardens of one of the City churches, SS. Augustine and Faith, Old Change (see pp. 72 and 77, below).

It was hoped that the authorities of many other churches possessing valuable plate which is no longer in regular use and is possibly hidden away from public view would follow the example set by these two churches. Quite apart from the increase in security to their property which would in many cases follow upon its loan to the Museum, such action on their part would afford students and the public an opportunity of studying many fine pieces which are at present known only to a few. Indeed, in view of the weakness of the Museum collection in English silver of certain periods such loans would be of the greatest benefit. An invitation was issued in May to the incumbents and churchwardens of a large number of churches in the City of London and in various parts of the country. In reply one inquiry was received, but no offers of loans were made.

The sections relating to the different Departments have been prepared by the Officers in charge of the Departments.

CECIL SMITH.

VICTORIA AND ALBERT MUSEUM.

May 1916.

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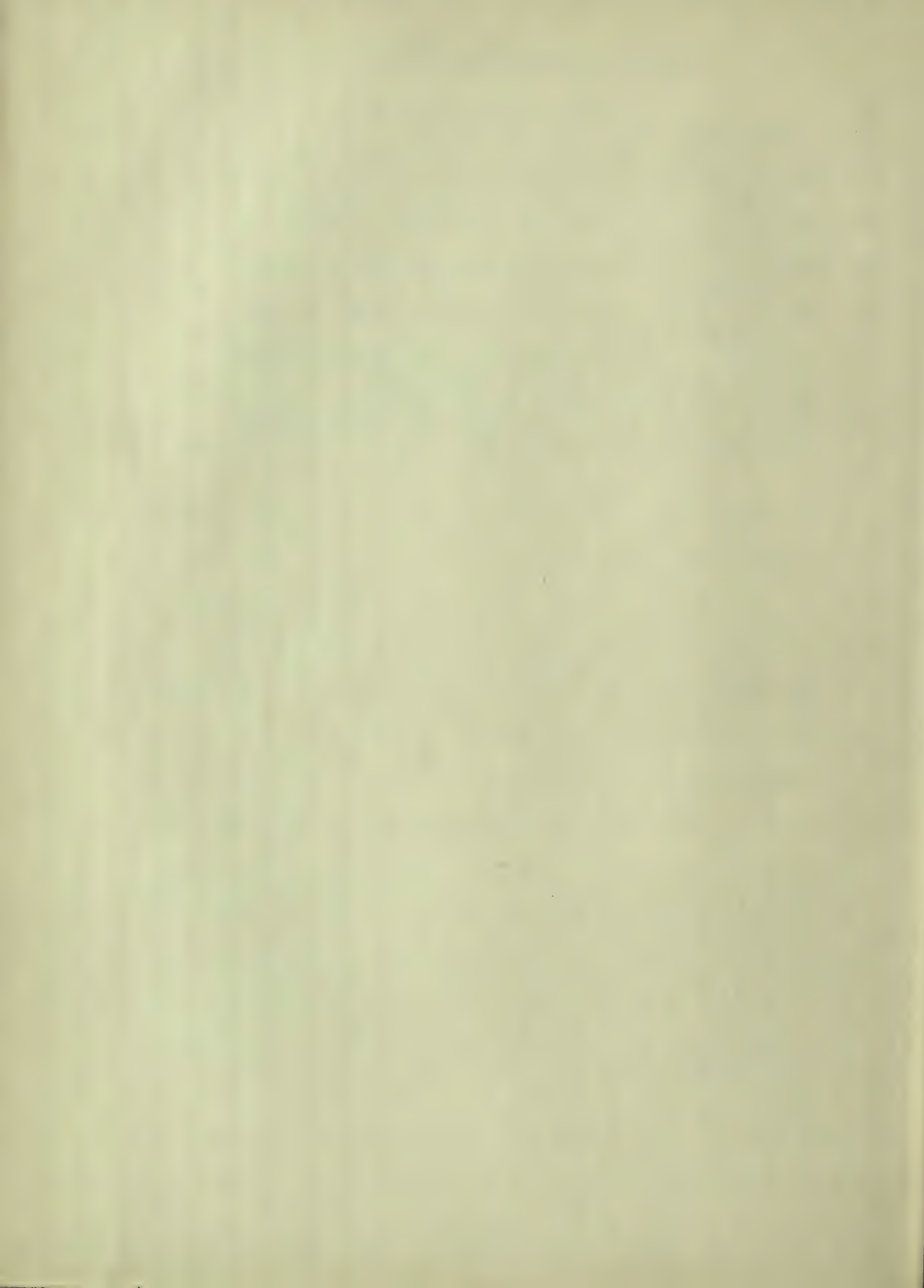
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I. DEPARTMENT OF ARCHITECTURE AND SCULPTURE

AS in most other departments of the Museum, the cutting off of the purchase grant has stopped the main source of accessions during the year 1914. But though not one original object has been bought, the gifts received have kept up the number of acquisitions, and they reached the total of ninety-six. As far as numbers go, this represents something well over the yearly average, but it must be admitted that seven-eighths of the total are made up by a single gift of a collection of Japanese netsuke. Of the dozen remaining gifts the most important have certainly been those of modern sculpture—the bust of Sir Lawrence Alma Tadema by Onslow Ford, the exquisite little torso of a girl by Henri Gaudier-Brzeska, and the noble torso of the hero Strahinić Ban by Ivan Meštrović, the latter presented by the Serbian Government as a permanent memorial of the exhibition of the artist's work held during the summer.

GIFTS

No original object has been purchased for the Department and no specific bequest has been received for it, so all the acquisitions¹ for the year fall under the one head of gifts. The examples of ancient, mediaeval, and renaissance art were comparatively few. A little

¹ As a general rule, new acquisitions of small size are exhibited for about twelve months in a case or cases set aside for the purpose in each Department, and consequently no special direction is given as to the position of such objects. When an acquisition has in consequence of its size been placed on exhibition elsewhere, a reference to the place in which it may be found is given in the text. In the Departments of Textiles and Woodwork, notice boards outside the Departmental Offices indicate the positions of the larger objects as soon as they are placed on exhibition: in the Department of Architecture and Sculpture a type-written notice of a similar character can be seen inside the case of Recent Acquisitions on the landing outside *Room 62*.

Egyptian alabaster vase, perhaps dating from the twelfth dynasty, was given by Mrs. Mervyn Beech, a boldly modelled head of St. Jerome in terracotta, probably by an Italian artist of the seventeenth century, was given by Major Kenneth Dingwall, D.S. O., and a wood statuette of the Virgin and Child of very graceful design—unfortunately somewhat mutilated—was given by Rouge Croix Pursuivant, Mr. Archibald G. B. Russell; this last must date from about 1500, and is probably of North German (Rhenish) or Netherlandish origin.

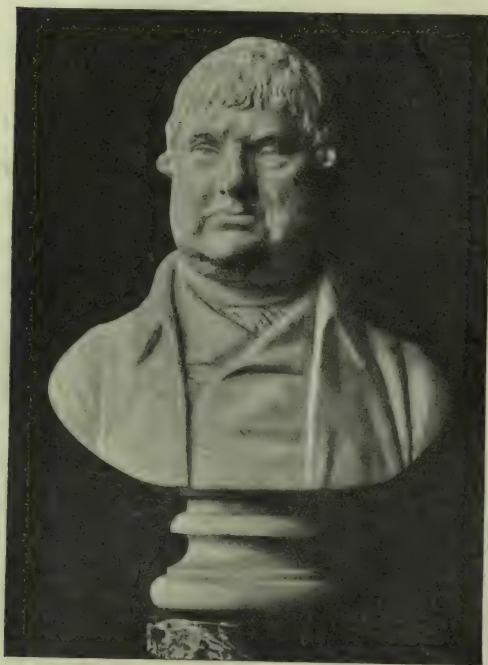


FIG. 1

Two interesting examples of early nineteenth century portraiture on a small scale were presented by Mr. Sidney Hart and Mr. R. Chick; a wax profile relief of a lady, and a very spirited ivory bust of William Huntington. Huntington was a revivalist preacher of some little notoriety in his day, who was in the habit of appending the letters "S.S." (*i.e.*, Sinner Saved) to his signature; he had been a tramp and a coalheaver in his unregenerate days, and the little bust gives a vivid impression of his rather coarse physiognomy (FIG. 1). It must date from the

last years of his life (he died in 1813); there is an earlier portrait in the National Portrait Gallery by Domenico Pellegrini.

Two medals struck in connection with the Paris Exhibition of 1851 were presented by Mr. J. J. Wade, and a life-sized bronze bust of Christ by the American sculptor, Cavaliere Moses Ezekiel (signed and dated 1902), on a marble base was given by General Sneyd as executor of the late Viscountess Sherbrooke.

The marble bust of Sir Lawrence Alma Tadema, O.M., R.A., by Onslow Ford, presented by his daughters through the Alma

Tadema Memorial Committee (see p. 30 below), is a fine and characteristic example of the sculptor's work; it has the additional interest of being placed on a marble base designed by the painter himself, and it forms a worthy centre to the room in which his books have been housed (FIG. 2).

The art of the Japanese netsuke carver cannot be said to have been very well represented in the Museum collections, except in the Salting Bequest, and the eighty-four picked examples which, with the collection of sword furniture in the Department of Metal-work (see p. 36 below), were presented by Mrs. Gerard Fox filled many gaps. They include specimens in ivory, wood, and lacquer, mostly of the eighteenth century. Two "long" netsuke, one in lacquered wood, of the ghost of Oiwa, wife of Tamiya Iyemon, carrying in her arms a figure of the god Jizō (FIG. 3), and another in ivory of a fox, both early work, are of especial interest. In two early wood netsuke of birds the artist has used the curious

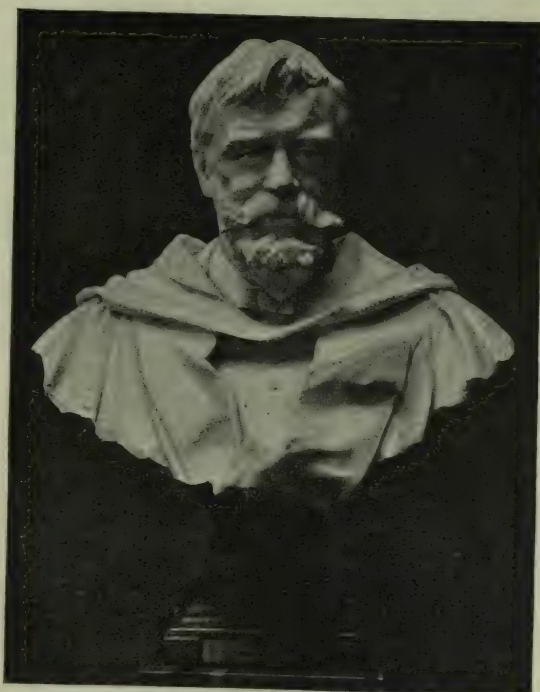


FIG. 2

device of scraping away the soft grain of the material, leaving the harder ridges to suggest feathers. Among the later specimens may be mentioned an ivory netsuke of *manjū* type carved with representations of the Mutsu Tamagawa, or Six Streams called Tamagawa, formerly in the Behrens Collection, and an ebony netsuke of a Chinese house built on a pine-covered rock.

It is perhaps something more than a coincidence that each of the two examples of modern sculpture—mention of which has been reserved to the last, though they must be considered as the most

important acquisitions of the year—is a torso. But in the case of the colossal marble by Ivan Meštrović the choice of the form has a certain symbolic intention. Strahinić Ban—Prince Fearnought—was renowned among the Serbian heroes for the beauty of his body above all others; and the torso was made to represent him in the group of heroic marbles designed in connection with the projected

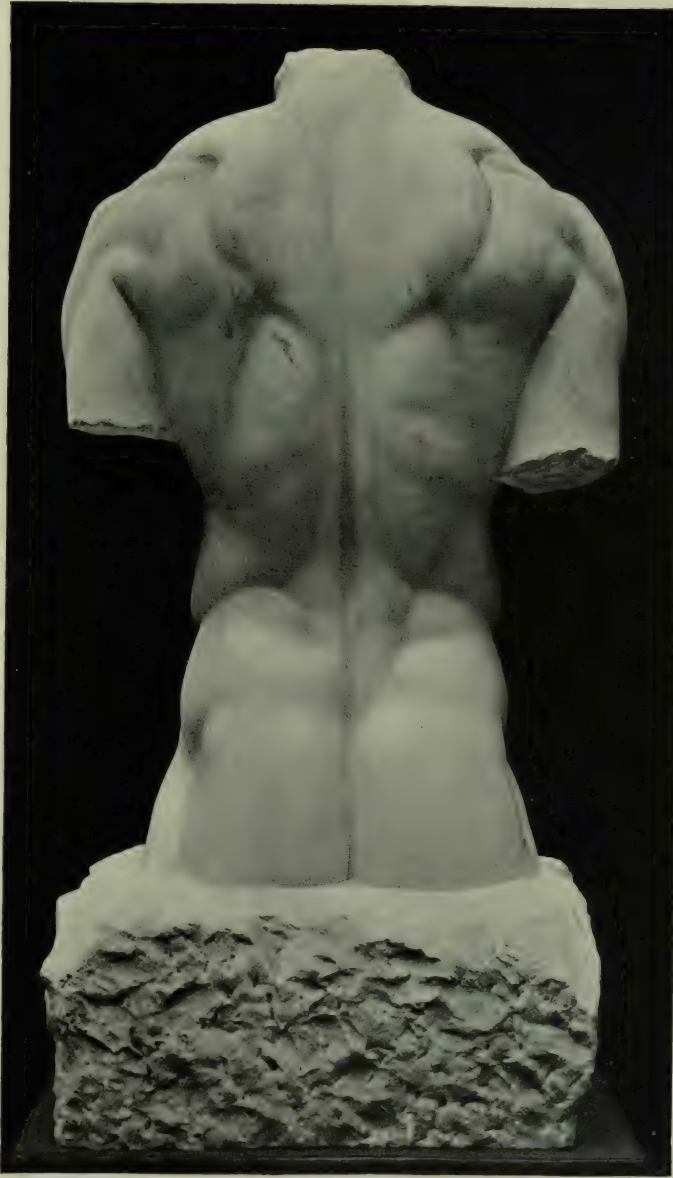


FIG. 3

temple of Kosovo. It shows a body sheathed in muscle, with the broad back and tapering waist that have served as a type of lion-like strength to many primitive artists (PLATE 1). At the close of the exhibition of Ivan Meštrović's work held during the summer months (see p. 65 below) the Serbian Government presented this magnificent piece of sculpture to the Museum in token of their appreciation of the intense interest which the British public had taken in the artist's work.

Henri Gaudier-Brzeska, the sculptor of the little torso of a girl reproduced in FIG. 4 on p. 5, has been cut off at an early age by one of the tragic sacrifices of the war. He was born in 1891 of Polish descent but of French nationality, and most of his work was done in London, where it aroused considerable interest among students of modern art movements. Soon after the outbreak of the war he volunteered for service in the French army, and at Neuville St. Vaast, in June 1915, he was killed. The torso, composed squarely

within the lines of the marble block from which it was cut, shows the slender body of a young girl straining upwards; the surface is modelled with extreme subtlety and beauty. The sculptor was a frequent visitor to the Museum, and this lends an added appropriateness to the acquisition of the little marble which his sister, Mlle. S. S. Gaudier-Brzeska, most generously presented in his memory together with the twelve characteristic drawings by him mentioned on page 28 below. One of these drawings, a pen-



STRAHINIĆ BAN. Marble Torso; by Ivan Meštrović

PRESENTED BY THE SERBIAN GOVERNMENT



and-ink study for a stone garden figure, is of peculiar interest from the technical point of view as showing a directly sculptural intention in its design.



FIG. 4 (*see p. 4*)

II. DEPARTMENT OF CERAMICS

IN spite of the cessation of the Museum purchasing grant the number of accessions to the Ceramic Department has been well maintained during the year. The number of objects acquired amounts to 247, in addition to two large collections of fragments of pottery and of stained glass. This satisfactory result is owing chiefly to the generosity of friends of the Museum, who have made good by their gifts the deficiency in purchases. A noteworthy feature of these gifts is the number of pieces which are of exceptional interest as documents in the history of pottery, though perhaps in some cases of comparatively small intrinsic value.

(1) GIFTS

THANKS to the generosity of several benefactors the Department has received some important accessions to the section of English pottery and porcelain which add considerably to its value to students of the history of the craft. Earliest in date amongst them is a jug (FIG. 5 on p. 7) which was dug up during the year on the estate of Lord Devonport at Wittington, near Marlow, Bucks, and was given by him to the Museum. The jug is of red earthenware, with most effective decoration of grapes and vine-leaves laid on in relief in thick white slip before the application of the yellow lead glaze. It may be ascribed to the fifteenth, or possibly the fourteenth, century, and is not only of interest as a rare early example of slip decoration in England, but also most useful for the suggestions it offers to students of pottery technique.

The acquisition of a rare dish of early Lambeth delft ware in 1914 has been followed by that of one scarcely less interesting of Bristol delft, the gift of Dr. J. W. L. Glaisher, F.R.S. This dish (Frontispiece) was one of two nearly identical in design which have never left the family of the potter, Joseph Flower, who made them, and

were acquired by Dr. Glaisher from Flower's great-granddaughters. Special recognition is due to the public spirit of Dr. Glaisher, who, in response to an appeal for help, saved these valuable documents of the history of English pottery from the fate of exportation by which they were threatened, and presented the more interesting of the two to the nation. The dishes are mentioned by Hugh Owen in *Two Centuries of Ceramic Art in Bristol* (1873); the one now in the Museum attracted much attention in the exhibition of early English earthenware at the Burlington Fine Arts Club in 1914, to which it was lent by the lady who then owned it. The subject of decoration is explained by the inscription on the rim, "The taking of CHAGRE in the West Indies by Admiral VERNON, 1740"; the composition, representing in great detail the bombardment of the port, which is in the neighbourhood of Panama, and of the Spanish ships in the harbour, is probably based upon a contemporary print. Apart from its

historical and documentary interest, the dish is valuable as a remarkably good piece of painting on a tin enamel surface.

A further selection was received during the year from Mr. William Pountney of fragments of pottery found by him in the course of the excavations which he has been conducting in Bristol and its neighbourhood. The greater number were found on the site of the potteries at Brislington; others in Pile Street, near the church



FIG. 5

of St. Mary Redcliffe. These potsherds, some of which are in the nature of "wasters," will be of great value in illuminating some obscurities of the earlier history of pottery in England. Amongst them it is interesting to record the occurrence of pieces with the "blue dash" edge characteristic of much of the English delft ware of the latter part of the seventeenth century, proving that some at least of the "blue dash chargers," the origin of which has been so much discussed, were made in and around Bristol. In view of the statements which formerly found acceptance as to the employment



FIG. 6

at Brislington of lustre decoration, it is worthy of note that no pieces of lustred ware were found there during the excavations.

A porcelain bowl (FIG. 6, No. 1) given by Mr. Roland H. Ley may be noticed here, as it may also with plausibility be associated with Bristol. It is decorated with Chinese flowers in blue, in a free straightforward manner strongly reminiscent of the painting on Bristol delft ware with Oriental designs. In decoration and paste alike (the latter showing only a slight dark brown translucence by transmitted light) it is seen at once to differ entirely from the better-known English porcelains, such as Worcester, Bow, Chelsea, and Lowestoft, and it would seem at least possible that the bowl is akin to the pieces, no longer traceable, dated 1753 and 1762 respectively, which are recorded by Hugh Owen and

J. E. Nightingale as having been made at Bristol by John Brittan, or Britain, afterwards foreman to Richard Champion. A mug in the Schreiber Collection, identified as being probably of the same origin as the pieces in question, resembles this bowl in the opacity and relative hardness of the paste and in the similarity in its style of painting to Bristol delft ware. The quality of the glaze, on the other hand, is different, so that all that can be said with certainty is that the bowl, which was acquired by the donor at Taunton, is an example of English porcelain of unusual character, dating from about 1760, and possibly made at Bristol before the introduction there of the manufacture of true hard-paste porcelain.

Mr. Ley also presented a mug of English blue and white porcelain (FIG. 6, No. 2) and a cup and saucer of Tournay porcelain. The former was discussed in an article on Bow porcelain in vol. xxv of the *Burlington Magazine*, and is of importance as a link between certain pieces which might otherwise pass unrecognized as productions of the same factory. It bears two marks, on the base an incised saltire cross, which occurs also on two black-printed mugs in the Schreiber Collection, and below the handle an undecipherable mark in blue; perhaps intended for an imitation of a Chinese character, which appears again on a mug with an Oriental landscape in blue and red in the loan collection of Mr. Herbert Allen. All these mugs show a general similarity of form, with grooved or reeded handle turned out at the lower end, quite distinct from that in general use at Worcester, and appearances are in favour of their attribution to Bow. The subject of a Chinaman fishing, on the mug given by Mr. Ley, has its counterpart on a small plate in the Schreiber Collection, with a mark like the head of a trident which has by some been attributed to Worcester. Another mug of the same class, in a broken condition, also bearing the undecipherable mark already mentioned, was given by the late Mr. H. Franklin for the purpose of examining the paste. A small mug, similar in form of handle to these two, was presented by Mr. Wilfred S. de Winton for the sake of the mark it bears, a ring traversed by an arrow in red, which is frequently seen on sauce-boats of uncertain origin copied from a Meissen model; this mug is painted with the Japanese pheasant

design employed at Worcester and known to collectors as the "Sir Joshua Reynolds pattern," but it is probable that it was made at Bow; Mr. de Winton also gave two Lowestoft cups and a small figure of a boy standing on a rustic base, of soft porcelain with a deep cream-coloured glaze, of which the origin is unknown.

Other acquisitions of Bow porcelain are two slightly varying examples, uncoloured, of a small group of Ceres with Cupid which was produced as a *pendant* to a figure of Mercury; these groups, the gift of Major Kenneth Dingwall, D.S.O., are certainly of early date, and were probably made during the first decade of the factory's existence. Amongst numerous other pieces of English pottery received from Major Dingwall may be mentioned two plates (belonging to a set of which the remainder were given to the Circulation Department) and a bulb-pot of Pinxton porcelain characteristically decorated with Derbyshire landscapes; a Swansea porcelain mug with flower-painting by William Pollard, acquired from a grand-nephew of the painter, who ranks amongst the best decorators of the factory; a blue and white Worcester tea-poy with "clobbered" decoration added subsequently, perhaps in Holland; a Spode porcelain plate of fine quality with a view of "Pencode Castle"; an early porcelain plate made by John Ridgway of Cauldon Place Works, Stoke-on-Trent, hitherto unrepresented in the Museum; and a cameo with a classical bust in marked Leeds "black Egyptian" stoneware.

Little is known of the history of the pottery still existing at Portobello, near Edinburgh. Early in the nineteenth century it was the property of a firm styled Scott Brothers, and a brown earthenware dish with inlaid wicker-pattern in yellow, stamped with this name, was presented during the year by Major Dingwall. In the eighteenth century it is believed that porcelain was manufactured there, a tradition which is supported by two tankards in the Edinburgh Museum bearing the crest of a local family, supposed to have been made at Portobello about 1770, and by a statement from the *London Chronicle* of 1755, cited in the *Catalogue of the Collection of English Porcelain in the British Museum*, that "four persons, well skilled in making British china, were engaged for Scotland, where a new porcelain manufacture is going to be established in the

manner of that now carried on at Chelsea, Stratford and Bow." Another gift received from Major Dingwall may perhaps be associated with this tradition. It is a small rectangular plaque acquired by the donor in Edinburgh, and reputed to have been made in the neighbourhood. The plaque is moulded in relief with an allegorical subject, Victory crowning a man in the garb of a Roman soldier, who holds captive by a chain a crouching Cupid; from the style of the relief the plaque may be assigned to the last quarter of the eighteenth century. The material is a coarse, opaque, soft porcelain, glazed on the upper surface and coloured under the glaze on parts of the drapery of the figures in bright cobalt-blue, which has shrunk away from the higher points of the relief; the glaze, of greenish tone, is much blistered and disfigured by black specks, defects which would be expected in the work of a factory in which porcelain was little made or imperfectly understood, as may well have been the case at Portobello.



FIG. 7 (*see p. 12*)

Considerable importance as types of the best English art of the later years of the nineteenth century attaches to a collection, presented by the late Mr. Archibald Anderson, of decorative pottery and tiles made and painted by Mr. William De Morgan in his works at Chelsea and Fulham. The pieces were carefully selected by the donor to fit into a scheme of interior decoration carried out by William Morris, and may be regarded as embodying

in pottery the ideals aimed at in every branch of craftsmanship by that master of decorative art and his associates. The selection presents a series of colour effects of great richness, ranging from ruby lustres, which rival those of the great Italian potters, to harmonies in blue, green, and violet, obviously inspired by the

painted wares of Damascus and Persia. A characteristic piece is illustrated in FIG. 7.

Two modern earthenware vases of a different type were presented by Lady Constance Stern. They are decorated with figure and animal subjects from designs by H. Stacy Marks, R.A., and are interesting as representatives of an establishment for decorating fine pottery carried on for a short time (1871-1875) by Messrs.



FIG. 8

Minton at Kensington Gore, in the immediate neighbourhood of the Museum.

The collection has hitherto been somewhat deficient in biscuit porcelain of Continental factories other than Sèvres; several specimens offered during the year by Major Dingwall were therefore gratefully accepted. Most important of these is a large allegorical group (FIG. 8), unfortunately not intact, made at the factory of La Courtille, in the rue Fontaine-au-Roy, one of the most important hard paste porcelain factories of Paris towards the end of the

eighteenth century. The group commemorates the birth of the Dauphin in 1781, and shows Cupid offering the heart of France to the infant prince, who sits on the knee of his mother, Queen Marie Antoinette, in the presence of Apollo, Minerva, and Hercules; two children on the base support a medallion with a bust in relief of Louis XVI, and a third at the back holds an escutcheon with the arms of the Holy Roman Empire. Another example of La Courtille biscuit is a standing figure of Minerva. A seated figure of a Sicilian brigand is unmarked, but was probably made in a North Italian factory in the first half of the nineteenth century. The very fine biscuit produced at Copenhagen about the middle of the century, hitherto unrepresented in the Museum, is exemplified by two figures of Apollo, one after the antique, the other after Thorvaldsen, also the gift of Major Dingwall, and by a miniature copy of the statue by Thorvaldsen of the poet Byron, in the library of Trinity College, Cambridge, given by Mr. Jacob Nachemsohn.

Major Dingwall's gifts include, in addition to the figures described above, numerous other specimens of Continental porcelain, many of them from minor factories hitherto unrepresented in the Museum. The most interesting is a group, in soft paste, of two boys with garlands and grapes, supported on a rocky base incised underneath with the initials, "D,C,O". This mark is recorded by Chavagnac and Grollier in *Histoire des Manufactures françaises de Porcelaine* under the heading of "Marques en creux attribuées à Mennecy mais que nous classons aux incertaines," and is compared with another mark "D,C,P", which is tentatively explained as that of Crépy-en-Valois ("de Crépy"). This latter mark, however, occurs on two pomade-pots given to the Museum by the late Mr. J. H. Fitzhenry, which are indistinguishable from the most usual type of Mennecy porcelain, whilst the present group offers in the pose of the figures, and to a less degree in their colouring, analogies with figures admitted to be of Mennecy make. It would therefore seem probable that both the disputed marks "D,C,O" and "D,C,P", whatever the actual significance of the initials, should be regarded as marks of Mennecy-Villeroy.

A large tray marked "C H", with a landscape in gray mono-

chrome on a ground of *vermiculé* pattern in gold (FIG. 9), is a good example of the rare hard-paste porcelain made for a short time in a factory at the Barrière de Reuilly, Paris, by Henri Florentin Chanou, one of the decorators of the Sèvres factory. He left Sèvres in 1779, and was re-admitted there, after the stoppage of his own undertaking by the King's Council, in 1785.

Other French porcelain factories and enamelling *ateliers* now, thanks to Major Dingwall, for the first time represented in the



FIG. 9

Museum, are those of Deroche, Dubois, Flamen Fleury and Potter of Paris, Moitte of Clignancourt, and Haffreingue of Boulogne-sur-Mer. His gifts include also numerous examples of German, Swiss, Dutch, and Italian porcelain, a custard-cup from Marieberg (Sweden), and a butter-dish in Empire style of Petrograd porcelain, marked with the cipher of the Czar Alexander I, and stated to have been presented by him to his sister, Queen Catherine of Würtemberg. Lastly may be mentioned two interesting pieces of peasant pottery, received from the same donor. One of these, a jug, is a specimen of the stoneware made in the eighteenth century



MAIOLICA PANEL. Christ washing the feet of his Disciples. By "Maestro Iero" of Forlì. Italian; early sixteenth century. *See* p. 15

PRESENTED BY HENRY J. PFUNGST, ESQ., F.S.A.

at Bunzlau, in Silesia, hitherto unrepresented in the Museum; it has a dark brown surface with applied decoration of rosettes, a bird and foliage in white slip, presenting some resemblance to the "sprigged" ornament of the Staffordshire red ware made by the elder Astbury. The second is a barrel-shaped jar of red earthenware from Thorout, in Belgium, effectively decorated with an applied wreath of berries and foliage coloured in green and manganese-purple.

The Italian maiolica collection has been enriched by the gift of two panels from Mr. Henry J. Pfungst, F.S.A. The first of these (PLATE 2), which will rank amongst the most important pieces of maiolica in the Museum, was formerly in the collection of Mr. J. H. Fitzhenry, who acquired it from the Sangiorgi Collection at Rome, and was exhibited for many years on loan in the Museum. At the dispersal of the Fitzhenry Collection the loss of this piece, owing to more pressing needs in other sections of the Department, was greatly regretted; its recovery for the Museum therefore entitles the donor to the gratitude of all students of Italian art. The panel is painted in a soft grayish-blue, heightened with touches of opaque white (*bianco sopra bianco*), with the subject of Christ washing the feet of His disciples. It is evidently the work of the same hand as a dish in the Museum with the subject of Christ disputing with the Doctors, which is inscribed on the reverse, "*Ī la botega d m^o iero da Forlì.*"¹ Whether this Maestro Ieronimo of Forlì was the painter of the dish as well as the owner of the workshop in which it was made remains a matter of conjecture. Whoever the painter may be, his works are conspicuous for their tender refinement of touch amongst the multitude of beautiful maiolica-paintings which issued from the potteries of Northern Italy during the first two decades of the sixteenth century. In an upper corner of the newly-acquired panel are the initials P O below a coronet. It has been suggested that they are those of Pino II Ordelaſſi, lord of Forlì, the arms of whose family are painted on a wall-plaque in the Museum collection, but this surmise is scarcely admissible in view of the fact that the said Pino

¹ No. 4727—1859, illustrated in Fortnum, *Descriptive Catalogue of the Maiolica, etc.*, 1873, p. 554.

died in 1480, some twenty years at least before the panel can have been made, nor can the initials be referred to any of his successors during the troubled years which passed before the Ordelaffi family became extinct in 1504.

The second panel given by Mr. Pfungst (FIG. 10) is a production of the Urbino workshops of about 1540. The subject of the



FIG. 10

painting, executed in the brilliant colours of that period, is the Virgin enthroned with the Child on her knee, between St. Augustine (?) and St. Sebastian. In the absence of a signature it is not possible to suggest the name of the artist, beyond remarking that the panel is vaguely reminiscent of the later work of Nicola da Urbino. The value of the panel is enhanced by its contemporary frame, of gilt wood with a pounced border of scrollwork.

In the section of Far Eastern pottery the Department has received a valuable gift from Mr. Robert Mond. Included in it is a tripod incense-burner of green-glazed ware of the Han dynasty (206 B.C.—A.D. 220), with a beautiful frieze of foliage moulded in slight relief (PLATE 3, No. 2). Next in order of date comes a large jar of porcellanous stoneware (PLATE 3, No. 4), covered on the upper part with a grayish-green glaze, the lower surface, which is bare of glaze, having fired to a warm brown tone; the jar has two small



1

2

3



4

- 1, 3. EARTHENWARE FIGURES. Chinese; T'ang dynasty (618-906)
2. INCENSE-BURNER, green-glazed ware. Chinese; Han dynasty (206 B.C.—A.D. 220)
4. JAR OF PORCELLANOUS STONEWARE. Chinese; third century

PRESENTED BY ROBERT MOND, ESQ.

handles with ogre-head design in relief. It belongs to a rare class of ware which is ascribed, on sufficient evidence discussed by Mr. R. L. Hobson,¹ approximately to the third century of the Christian era, and consequently represents, from the point of view of material, the earliest known foreshadowing of true porcelain.

The earthenware of the T'ang dynasty (618-906) is exemplified by two characteristic figures (PLATE 3, Nos. 1, 3), one a lady with a curious crested head-dress, the other representing one of the mystic Guardians of the Four Quarters of the Universe. To the Sung dynasty (960-1127) belong a jar of Tz'ü-chou earthenware with floral design in light brown, and a small celadon dish. Amongst pieces dating from the Ming dynasty (1368-1643) the most interesting are an earthenware model of a house-front, with green glaze, a large vase painted in blue under the glaze and red and yellow over it with a design of fish and waterweeds, bearing the mark of the Emperor Chia Ching (1522-1566), and a tripod flower-bowl covered with an iridescent dark violet-blue glaze, but in other respects exactly resembling the usual type of celadon-glazed bowls of the Lung-ch'üan kilns, and doubtless also made in that place.

Other specimens of Chinese porcelain were received from Mr. Robert H. Benson and Mrs. Kate Bentley. The former presented a vase of early Ming pottery with a floral design painted in coloured glazes, which is of interest to technical students, because the glazes have flaked away in places, disclosing the outlines in dark manganese-brown in which the design was sketched out on the raw biscuit before the glazes were applied. Mrs. Bentley, who also gave a blue and white Worcester porcelain mug and a "Whieldon ware" sugar-basin, added to the Chinese collection a beautiful vase of the eighteenth century, with a close pattern of tree-peonies lightly traced in the paste beneath a *clair-de-lune* blue glaze. The vase and the Worcester mug were given to the donor by the late Sir Arthur H. Church, K.C.V.O., F.R.S.

In the section of glass a few additions to his previous gifts were received from Mr. Francis Buckley. Amongst these the most interesting are perhaps a small bottle of English cut glass, which

¹ *Chinese Pottery and Porcelain*, 1915, vol. i, p. 15.

may probably be referred to the period immediately after 1727, when cut glass was first advertised, and a wine-glass, also English of the eighteenth century, with unusually fine engraved ornament of grapes and vine-leaves.

Mr. Grosvenor Thomas presented a collection of 113 pieces and fragments of stained glass, mostly of English origin, which will be of great utility to students of the craft, as almost every variety of technical process is illustrated therein. The collection includes two heads of lights with good canopy designs of the types usual in traceried windows of the fourteenth and fifteenth century respectively.

Other gifts received during the year were those of Mrs. Mervyn Beech (a collection of ancient Egyptian amulets and scarabs), Mr. Robert E. Brandt, F.S.A. (a Persian earthenware plaque moulded with a garden scene), Mr. Thomas Gordon Duff (a Lille porcelain plate), Captain Thomas Golding (an English glass bottle and a Leeds earthenware dish), Mr. Percy Haddan (a Delft earthenware dish of the seventeenth century), the late Mr. C. L. Hoelen (two Egypto-Roman glass bottles), Mr. Charles Lund (a glass bottle from Bavaria, and another in the form of a dog from the Tyrol), Mr. H. J. Parker (a Rockingham porcelain plate from a service made for Queen Adelaide), Lady Harcourt Smith (a Staffordshire earthenware jug moulded with subjects from *Uncle Tom's Cabin*), Mr. A. Thumwood (fourteen English glass intaglios of the end of the eighteenth century), and the Chief Curator of the Stoke-upon-Trent Museums (six fragments of Staffordshire slip ware found in excavations at Hanley).

(2) PURCHASES

A FEW purchases were made during the early months of the year with the funds remaining at the disposal of the Department. Opportunity was taken of the dispersal of the collection belonging to a descendant of Josiah Wedgwood to supplement the still inadequate representation of the work of the greatest master-potter of modern times. The most important of the pieces acquired is a statuette, $11\frac{1}{2}$ inches high, in black basalt ware, of Voltaire



EARTHENWARE JAR with turquoise-blue glaze
Persian; fourteenth century
See p. 19

(FIG. 11). It was modelled by Keeling and well illustrates the high standard of workmanship maintained at the Etruria factory under Wedgwood's management, securing for him a position without rival amongst potters of his day. The original upon which this figure is based is not known; it has been erroneously described as after Houdon. A bow-fronted crocus-pot of Wedgwood's cream-coloured ware is interesting for the unusual chocolate-coloured ground on which is reserved a decoration of gilt festoons in relief. Two other pieces were purchased to exemplify the combination of Wedgwood ware with other materials, a pair of candlesticks composed of cylindrical drums of blue jasper ware mounted in ormolu, with shafts and lustre pendants of cut glass. The mounting was executed at the works of Matthew Boulton (later of the firm of Boulton and Watt) at Soho, Birmingham, about 1770. The candelabra are the first important examples acquired by the Museum of the work done by Wedgwood and Boulton in co-operation.



FIG. 11

A noteworthy addition to the collection of Near Eastern pottery is a large earthenware jar (PLATE 4), of Persian origin, with boldly incised floral ornament under a turquoise-blue glaze. The vase was acquired in the East by Major W. J. Myers and was for several years exhibited by him in the Museum on loan. It belongs manifestly to the same class as the fourteenth-century green-glazed earthenware, known as

"Martabani ware," made in Persia in imitation of the celadon ware imported at the time from China, the technique being closely similar except in the colour of the glaze. From the same source was purchased a small slab of fused glass mosaic in brilliant colours, which is a wonderful specimen of Ancient Egyptian craftsmanship.

Three pieces of early Chinese pottery were acquired, all of which show unusual features of technique. Two of these are



FIG. 12

vases of hard whitish ware, probably made in the Tz'ü-chou potteries. One of them, dating from the Sung dynasty, bears on either side the imprint of the leaves of a herb belonging to the *Rosaceæ*, produced by sticking the leaves on the brownish body of the vase before the application of the thick cream-coloured slip with which it is covered; before the vase was fired to fix the slip, the leaves were removed, leaving reserves devoid of slip corresponding to them in outline. The second Tz'ü-chou vase

(FIG. 12) is somewhat later in date, probably of the early Ming dynasty, and is decorated with designs deeply scored through the cream-coloured glaze and afterwards coloured in part with dark brown pigment. On one side is a reclining figure of Pou-tai with an attendant boy, on the other a spray of chrysanthemum. The draughtsmanship of the design, direct and unfaltering, irrevocably cut into the paste after the application—but before the firing—of the glaze, entitles this vase to be regarded as a masterpiece of ceramic technique.

Together with these vases was bought a Chinese earthenware plate, also probably of the Sung dynasty, with *sgraffiato* decoration of a carp covered with a green glaze.

III. DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

THE Department of Engraving, Illustration and Design has had to rely almost entirely upon the generosity of donors for its acquisitions during the past year, and it is gratifying to record that the list of new accessions is a long one.

ETCHINGS AND ENGRAVINGS

A considerable number of modern etchings were added to the collection. Mr. William Strang, A.R.A., presented ten proofs of etchings and engravings, which are of much interest from the point of view of technique and composition, and were chosen to represent the progress of his work between the years 1883 and 1914. Mr. A. E. Anderson added to his numerous previous gifts two etchings, "Le Bout-Genêt, Crèvecœur," and "Le Nid des Pauvres," by Auguste Lepère; Mr. Donald Gunn gave examples of the work of D. I. Smart, Janet S. C. Simpson, and Ethel Stewart; etchings by P. Gaskell, H. Macbeth-Raeburn, Mortimer Menpes, B. N. H. Orphoot, Sir Frank Short, R.A., George Vey, W. Walker, and J. Wright, were received from Mr. Bernard H. Webb, and one by J. A. Poulter from Mr. Richard C. Jackson. Mr. Handslip Fletcher gave a representative specimen of his own work; and the Alma Tadema Collection, referred to below, contains an interesting series of etchings by Fortuny. Mr. Henry J. Pfungst, F.S.A., who presented an etching by Gainsborough in 1914, added to the Museum collection another rare print by this artist in soft-ground and aquatint, representing a shore scene with two cows beside a tree.

Mr. J. F. Badeley gave examples of heraldic bookplates engraved by himself, and Mr. Emery Walker contributed a bookplate designed by the late Mr. Philip Webb.

An important series of fifty-nine engravings by Johannes Teyler, mostly in colour, was acquired. Teyler, who flourished in the latter half of the seventeenth century, was a Professor of Mathematics at the Academy of Nijmegen, in which town he founded an art school; he was also a writer on military engineering. The engravings are extremely rare, and are among the earliest known examples of colour printing from metal plates. They represent birds, insects, and animals, each print having been made at one impression from a copperplate engraved in the ordinary line manner and carefully inked with various tints.

As an addition to the collection of nineteenth-century wood-engravings, most of which have now been mounted and arranged in alphabetical order, Major Arthur A. M. Layard, R.E., presented twenty-one prints after Sir J. E. Millais, George Du Maurier, M. Ellen Edwards, Frederick Sandys, and others. Major Layard has also kindly given much valuable assistance in identifying sundry hitherto undescribed wood-engravings in the Museum collection.

LITHOGRAPHS AND POSTERS

In the section of lithography several typical modern productions were received by gift. Mr. A. E. Anderson presented "The Mirror," by Ethel Gabain, and the set of nine prints by Gerald Spencer Pryse, entitled "The Autumn Campaign" (1914), of which several were drawn on the stone actually at the front. Mr. Pryse gave a signed proof of his large colour lithograph called "Destitution." From Mr. A. S. Hartrick came proofs of different states of his lithograph "The Widower," and from Mr. E. Borough Johnson a print of his "Belgian Refugees." Mr. Martin Birnbaum of New York presented his portrait lithographed by Albert Sterner.

The Underground Electric Railways Co., of London, Ltd., presented the "First Belgian Portfolio," a set of six views by Anthony R. Barker. To the same Company and to its Advertising Manager, Mr. Frank Pick, the Museum is indebted for numerous additions of posters. Examples of all the best posters that have appeared on the Underground Railways have been received, including works by H. Becker, F. E. Jackson, J. Kerr-Lawson,

Joseph Pennell, and other artists. Several of these prints were signed proofs. Mr. Pick has, in addition, made an interesting gift of some German and Swiss posters. A specimen of the work of Jules Chéret, one of the best known French poster artists, was given, together with posters by the late Walter Crane, by Mr. E. J. Horniman, J.P. Good posters were also contributed by Messrs. Thomas Cook and Son, Mr. William Heine-mann, the Professional Classes' War Relief Council, the Belgian Red Cross Fund, the Secretary of the Whitechapel Art Gallery, Mr. Louis Nethersole of the Lyric Theatre, and Messrs. J. Miles and Company. Messrs. John Walker and Sons, Limited, gave a set of advertisements by Tom Browne and Leo Cheney; and, thanks chiefly to Mr. Walter G. Raffé, but also to the Society of Poster Art and Mr. Edward B. Harris, one of the latest phases of design as applied to *ré-clame*, the poster stamp, is now represented in the Museum collections.

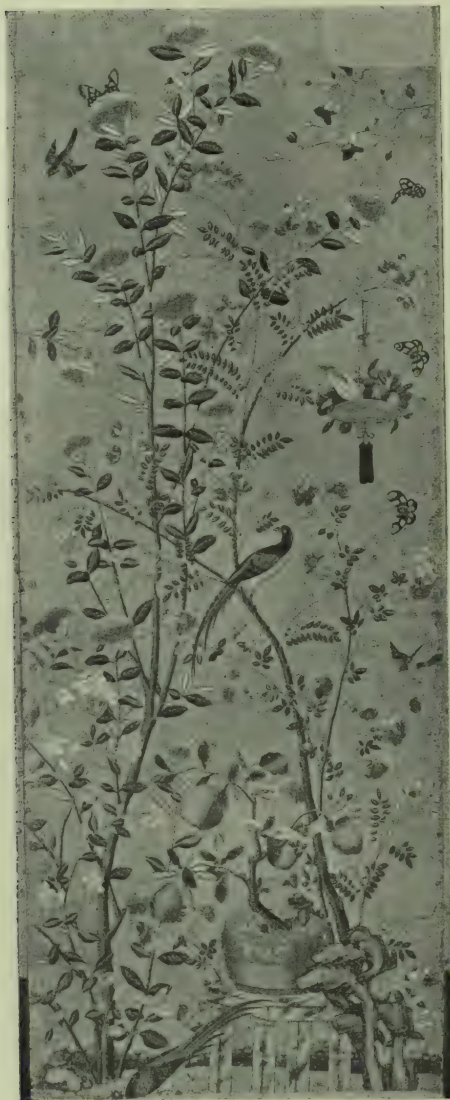


FIG. 13

WALL-PAPERS

Mr. W. E. Soltau gave three valuable panels of Chinese painted wall-paper of the eighteenth century (FIG. 13). This is the third important gift of this kind which has been received during the past three years, and it is interesting to note that the Chinese paper presented by Sir William Ingram, Bart.,

in 1913, has already proved its usefulness by inspiring the design of some wall-papers given, with others, by Messrs. Jeffrey and Co., through Mr. Horace Warner. Mr. Allan F. Vigers gave 226 patterns of wall-papers from the designs of William Morris, Mr. E. J. Horniman, J.P., several specimens of papers designed by Walter Crane, Mr. Archibald G. B. Russell a fragment of eighteenth century "flock" paper from Shardeloes, Amersham, and the Rev. J. Harvey Bloom, M.A., a small piece of ancient lining paper with a design printed in black embodying the Tudor rose.

DESIGN

Mr. Joseph M. Doran presented some original designs for wall-papers, cretonnes, etc., and Miss Julia Montefiore some original and printed designs for textile fabrics of about the year 1860. A design, executed about 1727 by Carlo Carlone, perhaps for the ceiling of an opera house at Vienna, was given by Mr. Bernard H. Webb.

ILLUSTRATION

Besides the wood engravings mentioned above, a few original drawings for illustrations were received. Mr. A. E. Anderson gave two pen drawings by Kay Nielsen and a cartoon by Will Dyson, and Mr. Lawrence H. Dawson four drawings by Fred Barnard. Mr. Arthur Myers Smith contributed a caricature of Earl Carrington drawn by Phil May for the *Sydney Bulletin* about 1885. The Underground Railways gave the original drawings by Charles Pears for their "T.O.T. Alphabet."

ARCHITECTURAL DRAWINGS

A series of 179 water-colour copies by E. W. Tristram of mural decorations and their details in Westminster Abbey and in various cathedrals and churches of England was acquired. These drawings form a valuable record of the art of mural painting in England during the period of the twelfth to the fourteenth centuries, and are an important addition to the collections, which required strengthening in reproductions of this branch of our

native art. Mr. Stanley H. North presented sixty-one drawings and tracings of stained glass, etc., and some additional copies by him of stained glass were also acquired. Drawings of early Jacobean wall decorations at Paramour Grange, near Canterbury, and a drawing made and presented by Mr. William Walker of part of the painted bow-shaped wood roof of an early seventeenth century apartment in Culross Palace, Fifeshire, were welcome additions to the gradually increasing records in the Museum of old and disappearing domestic interior decorations in Great Britain. Mr. Huon A. Matear, F.R.I.B.A., gave three of his original designs, including two for the Cotton Exchange at Liverpool, one of the important buildings erected in that city during the past few years. Mr. J. Starkie Gardner presented a drawing of part of a lamp-post at Chelsea Hospital designed by Wren. The Alma Tadema Gift contained several drawings of architectural interest, both by Alma Tadema and others.

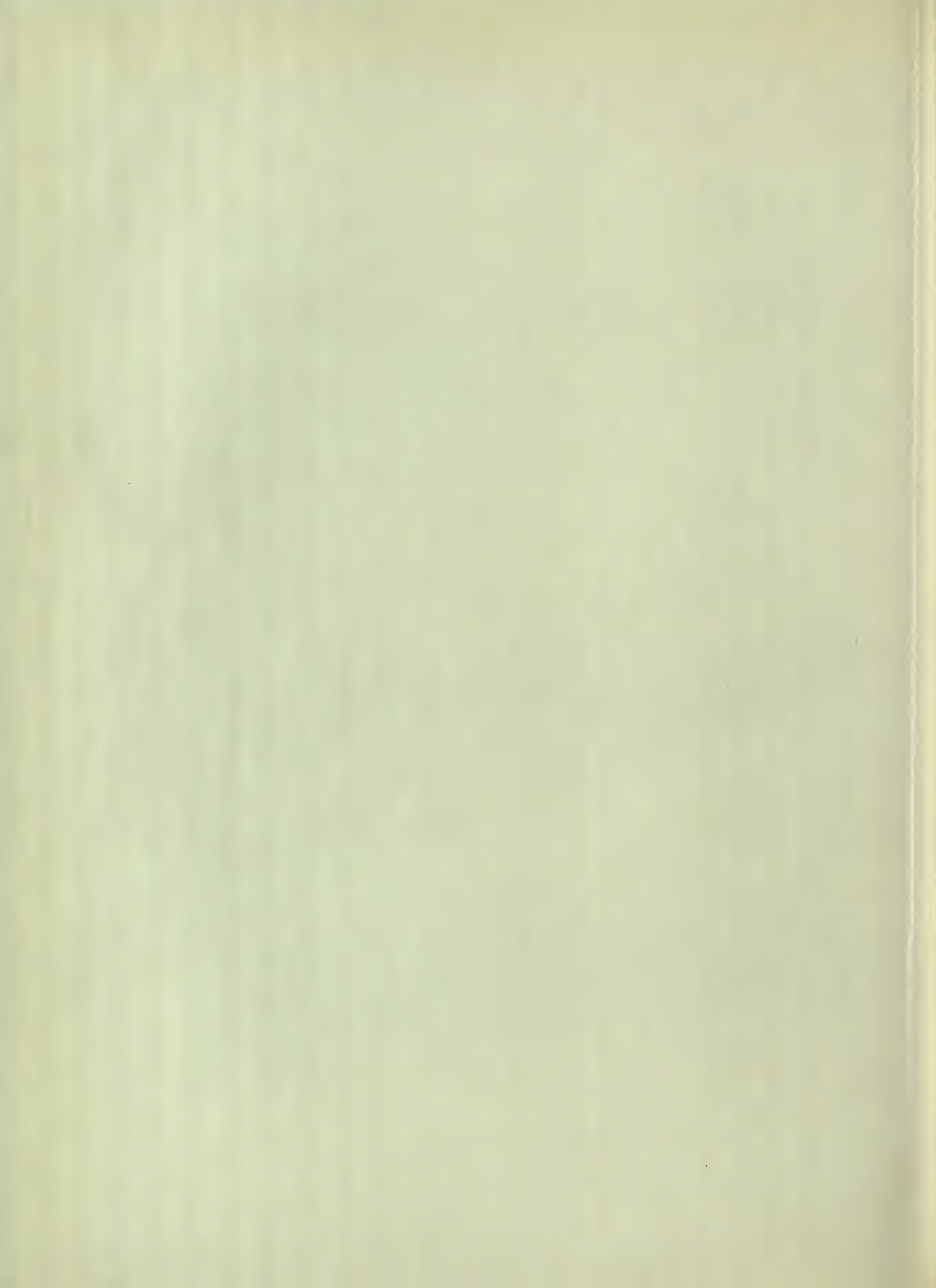
OTHER DRAWINGS

Among the drawings of general interest presented during the year, those by the late Sir Lawrence Alma Tadema, O.M., R.A., acquired with the Alma Tadema Memorial Library (see p. 30 below), occupy a conspicuous place. Many of them are slight pencil sketches of sculpture and accessories, but others are finished studies of great beauty for details of pictures. One is illustrated in FIG. 14. A selection of these drawings is on exhibition in the Library; the remainder can be seen on application. Sir Harry Wilson, K.C.M.G., gave a sepia drawing, "The Shipwrecked Mariner," by Samuel Prout, and a monochrome landscape sketch by an unknown artist. A small body of friends of the Museum gave a series of seventy-four little landscape studies by Anthony T. Devis (1729-1817). Most of these drawings consist of pen outline washed in with thin tints of water-colour or Indian ink; a few are, however, almost entirely in water-colour. Several are based on compositions by other artists, and not a few have considerable charm for the lover of early English water-colours.



SKETCH for "The Cut Foot." By Alexander Chisholm. See p. 27

PRESENTED BY ARTHUR MYERS SMITH, ESQ.



Mr. W. H. Hammond gave a study by Guercino (1591-1666) of an angel offering incense to the Host; Mr. Henry J. Pfungst, F.S.A., presented a drawing of a lion by Rubens, and Mr. Francis Wellesley, J.P., was the donor of a small drawing by George Vertue of a fourteenth-century seal.

Studies by William Mulready, R.A., for two of his pictures, "The Convalescent from Waterloo," which belongs to the Museum, and "The Widow," in chalk and pencil, on either side of a mahogany panel, were given by Mr. E. M. Stone. The original sketch

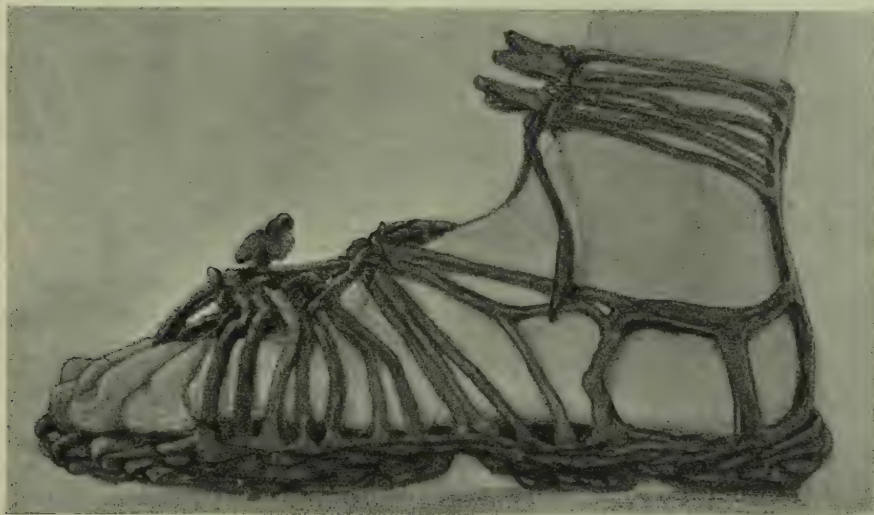


FIG. 14 (*see p. 26*)

(PLATE 5) for another picture in the Museum, Alexander Chisholm's water-colour "The Cut Foot," was discovered at Hove by Mr. Arthur Myers Smith, who acquired it and gave it to the Museum together with three other drawings, including a sketch of washer-women in the manner of Luke Clennell.

Lady Church presented two sketches by her late husband, Sir Arthur H. Church, K.C.V.O., F.R.S. Mr. Jasper Wager gave a study of a negro's head by Charles Hunt, a Victorian subject-painter. Mr. Hanslip Fletcher gave an original pen drawing of Lisieux.

Twelve drawings in ink of animals and figures by the late

Henri Gaudier-Brzeska (see p. 4 above) were received as a gift from his sister, Mlle. S. S. Gaudier-Brzeska. These drawings were executed with great rapidity and show his skill in grasping and noting the essential lines of a form or a pose: one of a wolf is illustrated in FIG. 15.



FIG. 15

In the Oriental section the most interesting work received was a Persian miniature painting (PLATE 6) depicting Shah Abbas II of Persia, who reigned from 1642 to 1666. It was the gift of the late Mr. J. Tavenor Perry, who wrote a short article about it in *The Connoisseur*, vol. xxi, 1908, p. 55. As he there states, it "is painted in body colour on a thick brownish paper flecked with green. The Shah is clad in a pink tunic, and is seated against a great pillow of cloth of gold on a carpeted dais. . . . His turban is purple with gold bands and black aigrettes. . . . He is adorned with two attributes, which are unusual in portraiture, at all events in conjunction with each other—the aureole and the wine-cup. In placing an aureole round his head, the Shah merely fol-

lowed the custom of his neighbours, the Moghul Emperors of India. . . . The aureole thus used was merely intended as an attribute of power."



SHAH ABBAS II (reigned 1642-1666). Persian miniature painting

PRESENTED BY THE LATE J. TAVERNOR PERRY, ESQ.

MISCELLANEOUS

Mr. L. G. Bolingbroke made an addition to the collection of old manufacturers' pattern-books. The present example dates from about 1820, and contains 139 engraved plates of metal fittings for furniture and the household, including bell-pulls, door-knockers, drawer-handles, key escutcheons, etc. These pattern-books are of great interest as documents for the smaller details of metal ornament as applied to the furniture and architecture of the period to which they belong. An illustrated catalogue of those already in the Museum was published in 1913.

Miss J. M. Charles gave a pack of fancy playing cards of about 1845, with caricature designs by an artist of the Cruikshank School.

Besides the posters by the late Walter Crane mentioned on page 24 above, Mr. E. J. Horniman gave a collection of cartoons, magazine covers, advertisements, etc., from the designs of that artist.

Two collections of tools for wood-engraving were received. One was presented by Mr. Percy Roberts, an eminent survivor of the old school of wood-engravers, and consists of tools which he actually used, with illustrations of the various effects produced by means of tint tools, scorpers, square tools, flat tools, and gravers. The other collection, given by Mr. Rokuzaemon Miyata, through Mr. H. Yamawaki, comprises a complete series of gravers and tools used by the Japanese for making wood engravings and colour woodcuts, together with specimens showing all the stages in the production of colour prints made by impressions from several blocks.

Mr. W. C. Alexander presented through the National Art Collections Fund three six-fold Japanese screens, one by Masunobu, one by Kioō-Sanjin, and a more modern example with representations of hawks.

Mr. R. T. Andrews gave a painting of Japanese boat-flags, representing the heraldic devices of the more important Daimio families of Japan.

IV. LIBRARY

THE principal gift to this department during the year was the collection of works upon the history and archaeology of art, and of photographs, formed by the late Sir Lawrence Alma Tadema, O.M., R.A., which was acquired, with the generous co-operation of the artist's family, from his executors by the Alma Tadema Memorial Committee, and was presented to the Museum by the latter on behalf of a body of friends and admirers as a memorial of the artist. This Memorial Library contains over four thousand volumes and pamphlets, mainly devoted to the art and archaeology of antiquity, of the early middle ages, and upon painting. As is well known, Sir Lawrence Alma Tadema collected with great care, for many years, books upon the arts and life of Ancient Rome, Greece, and Egypt, of which he was so erudite a pictorial exponent, and of which his practical knowledge was minute and systematic. It can accordingly be claimed as a feature of the library that it includes the majority of important modern publications upon the archaeology of ancient art, as well as the older and classical works. The collection has the further advantage, in relation to the Museum Library, of which it henceforward forms a part, of bringing together so many of the standard works in all languages upon the monumental archaeology of ancient times.

The photographs belonging to this Library number 5,145. These are left as they were classified by the artist in the several portfolios and albums, and they form a valuable acquisition owing to the fact of their having been arranged so that each group relates to a particular subject. In many cases the utility of the photographs to students is increased by their association with numerous drawings and prints. Thus, for example, the photographs from Pompeii, which show general architectural designs and ornament, become of enhanced interest when compared with accompanying drawings showing the details and colouring of the decorations.

In view of the important place which the late Walter Crane occupied in the history of modern ornamental design, and of his close connection for many years with this Museum, a peculiar appropriateness attaches to the generous gift by Mr. E. J. Horniman, J.P., of a collection of the artist's works and of material relating to his professional biography. In the book section of the gift,¹ Crane's activity and the evolution of his style as an illustrator of juvenile literature are thoroughly represented, whilst many of the volumes most usefully supplement the series of his works which have been acquired from time to time by the Library. There is also a quantity of material collected from newspapers, of pamphlets and of biographical notes which, when their arrangement for the purpose has been completed, will constitute a valuable source of information upon Crane's artistic career.

Mr. R. F. W. Brandt has added to the collection of Netherlandish book-bindings a quarto volume (*Postilla ofte Verklaringen over de Euangelien*), printed at Amsterdam in 1677, the cover of which is in the brown russia leather, with brass mounts, affected contemporarily in Holland for so many Bibles and bulky devotional works. A well preserved surface, due to the coating of lacquer which it has received, and the clasps and corner-pieces contribute to render this binding, in view of its size, a desirable museum specimen of its class.

The London County Council School of Arts and Crafts presented four works printed and bound by students of the school.

The technical section of the Book Production Gallery has received exhibits of types, and old appliances for type-casting, the gift of Messrs. H. W. Caslon and Co., and of monotype types, matrices, etc., from the Lanston Monotype Corporation. Mr. C. T. Jacobi gave an illustration of the stereotype process.

Notable works presented by their authors include Dr. J. Olrik's history of Danish silversmiths' work since the period of the Renaissance; Mr. Robert Bryden's etchings of Ayrshire monuments; Mr. Herbert Cook's study upon the portrait of Caterina Cornaro by Giorgione, finished by Titian; also the Chicago

¹ The posters, cartoons, etc., included in this gift are noted on pages 24, 25, and 29 above.

Society of Etchers' publication, *On the etching of landscapes*, by H. Winslow, the gift of the Society.

Important catalogues, in some cases privately printed, have been received as follows: from Mr. J. E. Widener, that of the early German, Dutch, and Flemish pictures in the collection of Mr. P. A. B. Widener, Elkins Park, Pennsylvania, by Dr. W. R. Valentiner; from Mr. R. H. Benson, the catalogue of Italian pictures at 16 South Street, Park Lane, London, and Buckhurst in Sussex, by R. H. and Evelyn Benson; from Mr. Seymour de Ricci, his catalogue of the Barthélemy Rey collection of mediaeval and Renaissance works of art; of Mr. Frank Bulkeley Smith's collection of drawings by French artists chiefly of the Barbizon and Fontainebleau schools, presented by Mr. Bulkeley Smith through Mr. William Roberts; and from Mr. H. Yates Thompson, the fifth volume of *Illustrations of one hundred manuscripts* in his library.

PHOTOGRAPHS

During the year the Photograph Collection has been increased by several important gifts, in addition to the photographs in the Alma Tadema Memorial Library (see above).

The Fratelli Alinari of Florence presented thirty-six albums containing 7,157 photographs of notable buildings and works of art in Italy. These are being arranged in albums topographically, so that under the names of the several cities and towns will be grouped the architectural views of the various buildings represented, together with the photographs of works of art contained in each. This will form a kind of photographic index to the principal buildings and works of art in Italy which it is hoped may be of help to students and readers in the Library.

Besides these extensive accessions to the Photograph Collection, an album of Gothic and Renaissance ironwork of German origin (the Geiger Collection), which was presented by the Fine Art Society, merits special mention. From the great variety of objects represented, this collection of photographs will prove of considerable interest to workers in metal. The set of photographs, presented by the Reverend Canon Scott, of plate and other works of art in Manchester Cathedral, is also worthy of notice.

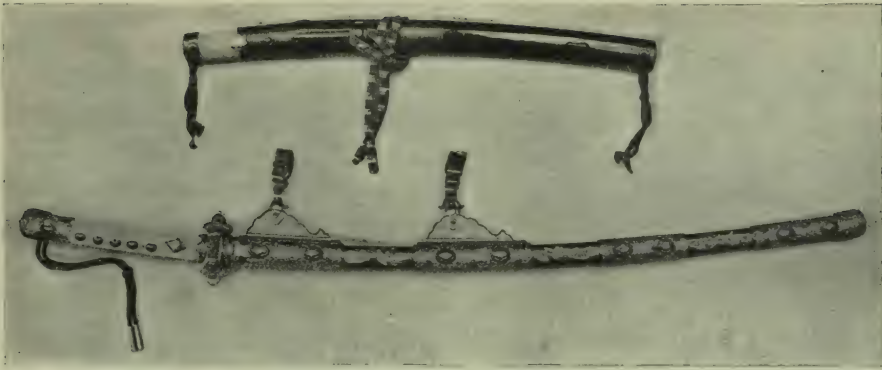


FIG. 16 (*see p. 37*)

V. DEPARTMENT OF METALWORK

ALTHOUGH the year has not been signalized by acquisitions of outstanding importance, it is gratifying to record a number of gifts of considerable interest to the collections, and many important loans which assist the serious student to follow closely the development of the arts exemplified in several sections of this department.

(1) GIFTS

A VERY welcome gift was made to the collection of English silver towards the end of the year, a silver coffee-pot of octagonal form, delicately engraved with a monogram within a foliated cartouche, and bearing the London hall-mark for 1720 (PLATE 7). No example of this kind had previously been in the possession of the Museum, though Mr. Harvey Hadden shows one in his loan case of silver of the early eighteenth century. With the coffee-pot is a waiter similarly engraved, which has served as a stand: it bears the London hall-mark for 1727. For these two most useful pieces the Museum is indebted to the generosity of Sir John F. Rotton, K.C., who

presented them through the National Art-Collections Fund. A typical silver porringer with gadrooned ornament, dating from 1711, was the gift of Alice Prowde Ellis (FIG. 17). An English silver fork of 1681, presented by Mr. Edward Dent, is of great interest as one of the earliest known examples of the four-pronged variety.

Mr. Evan Roberts has enriched the Museum with a portion



FIG. 17

of the great collection of watches and watch movements accumulated by him during a long period of years.

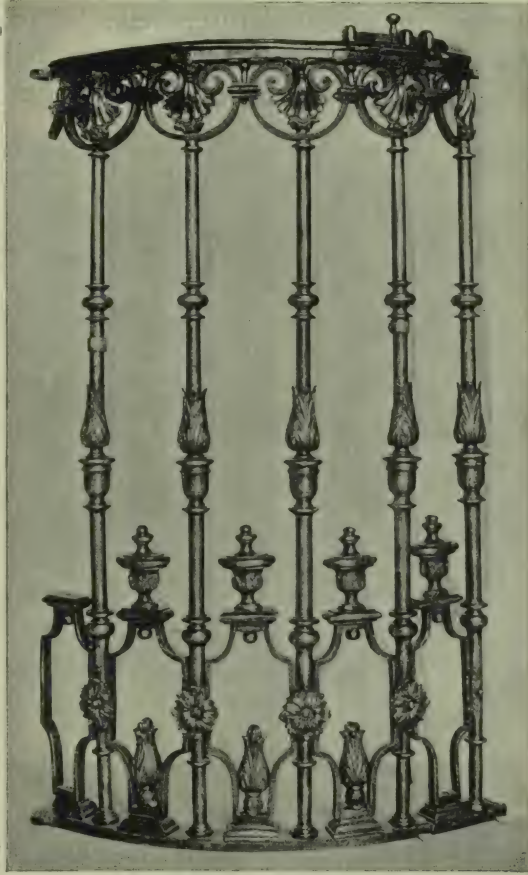
In ironwork the most valuable and useful gift was that of Sir George Donaldson, a pulpit-gate with jamb, in wrought iron decorated with applied ornament in bronze (FIG. 18 on p. 35). It is Spanish work of about 1700, clearly showing the influence of the great French smiths of the Louis XIV period. It forms a useful addition to the group of Spanish work, which needs considerably strengthening before it can be considered in any way representative of this art in Spain. Miss Edith J. Hipkins presented an iron



SILVER COFFEE-POT, octagonal. London hall-mark for 1720-1
See p. 33

PRESENTED BY SIR JOHN F. ROTTON, K.C., THROUGH THE
NATIONAL ART-COLLECTIONS FUND

corona with hooks, "couronne d'office," for hanging game in the larder, Flemish work of the sixteenth century; also a well-made steel key-ring of the late eighteenth century. Mr. Aymer Vallance, to whom the Museum is indebted for several interesting gifts, presented a portion of an English cast-iron fire-back of the late fifteenth century, with a repeating pattern of foliage of Gothic type. An anonymous donor presented two latches and several other small pieces of ironwork, together with a French steel key of the eighteenth century, and a pewter *bénitier* of the seventeenth century. Mr. C. Lund presented, amongst other things, a pewter chrismatory and spice-box of South German work. A Flemish pewter *bénitier* of the eighteenth century was given by Mr. W. G. Paulson Townsend. Major Kenneth Dingwall, D.S.O., gave a pewter plate decorated in relief with the Creation of Eve, the Fall, and Noah's sacrifice—Nuremberg work dated 1619; and Mr. Stanley North three lead ventilating quarries, English work of the eighteenth century, from a house at Woking.

FIG. 18 (*see p. 34*)

Mr. Louis C. G. Clarke presented a pair of French silver spurs, of the end of the eighteenth century, and a Spanish steel paper-knife inlaid with gold. Mr. M. Spero gave a brush with tortoise-shell back, bearing a silver cypher and coronet, German

work of the eighteenth century; Mrs. Cecil Warren Jones an iron spur of Mexican type found in a Spanish garden, and dating perhaps from the seventeenth century; and Mr. A. G. B. Russell a bag-mount in bronze, dating from the sixteenth century, and a curious hammer-shaped brass implement, probably Chinese work of the eighteenth century, inscribed: "Made at the Good Luck Hall on the bank of the moat of the provincial capital (?)."

Of the Eastern objects presented the most important in point

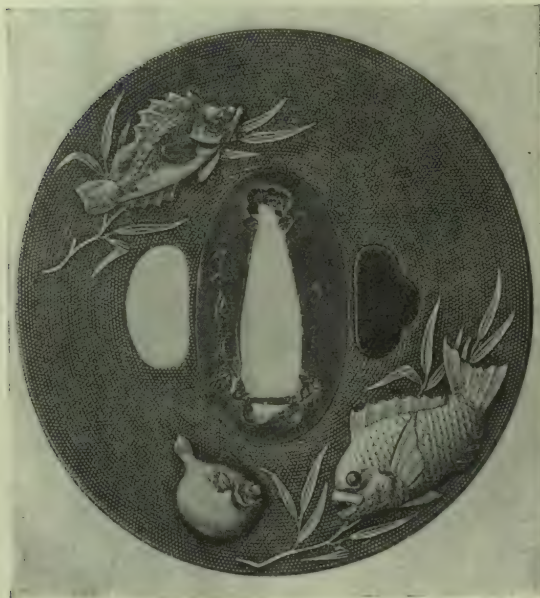
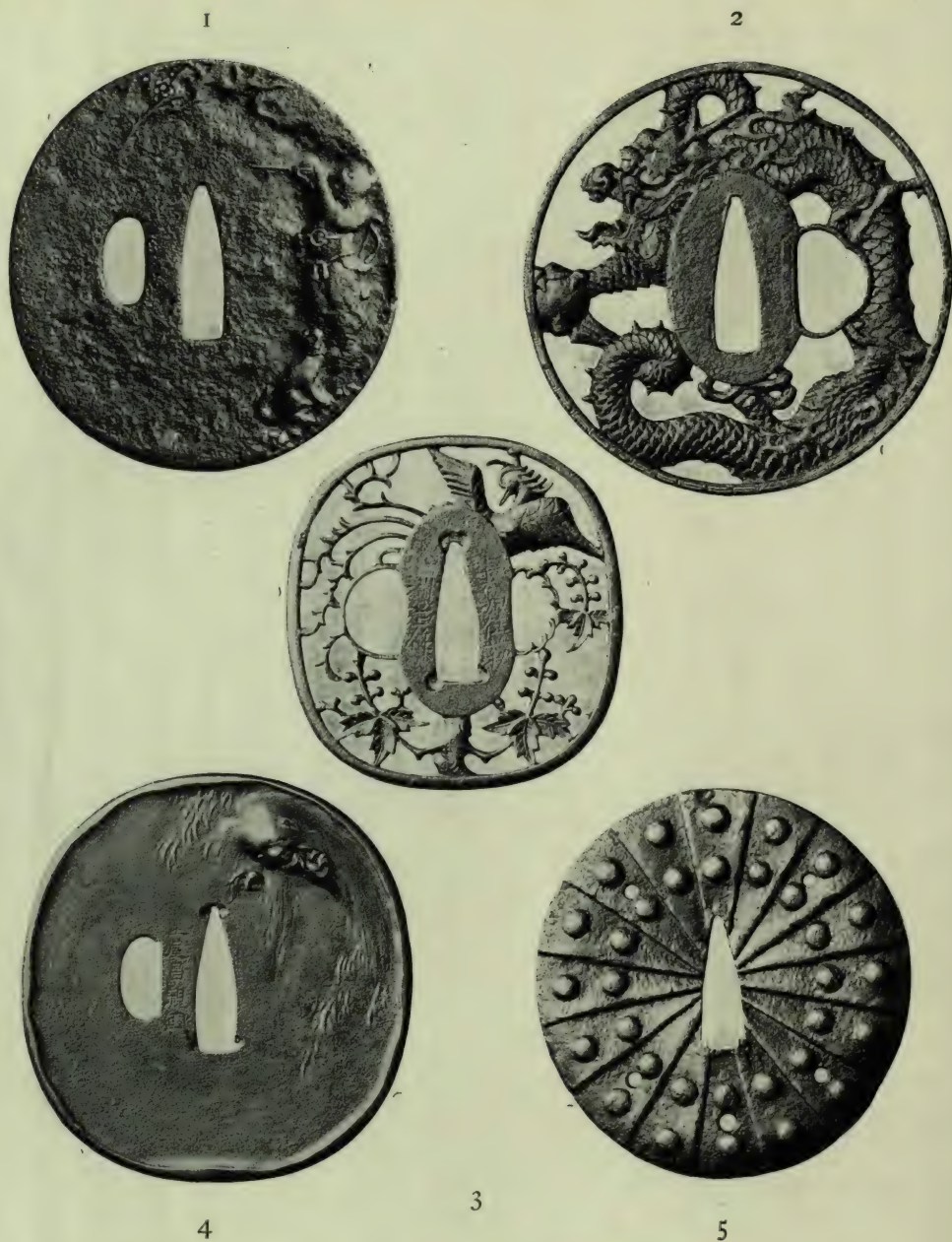


FIG. 19 (see p. 37)

of numbers is the group of Japanese sword-furniture, and in this section we have once more to place on record the generosity of the late Sir Arthur H. Church, K.C.V.O., F.R.S. (whose death took place on the 31st May, 1915), in enabling a number of much needed examples to be acquired for the Museum at the sale of the W. L. Behrens Collection (third part), as well as from other sources.

Further additions to the same series are due to the kindness of Mrs. Gerard Fox in allowing a selection

to be made from the guards and other Japanese sword-mounts collected by her husband, the late Robert Gerard Fox, and added to by her son, Lieut. Victor William Darwin Fox, of the 1st Irish Guards, who was killed in action at Festubert on the 18th May, 1915. The sixty-six pieces thus acquired (including a fine pair of mounted swords) are given by Mrs. Fox in memory of her husband and son, and in accordance with a wish of the latter. Another guard and a *fuchi-kashira* (set of pommel and ferrule) of considerable interest and value, were presented by Mr. F. J. Peplow.



JAPANESE SWORD-GUARDS. Iron; various schools and dates. *See* p. 37

A few of the sword-guards (*tsuba*) have been selected for illustration. One (FIG. 19) by Iwamoto Riōkwan, dating from about 1800, is in shibuichi alloy, with ground of perfect *nanako* granulation, on which are depicted, in high relief of gold, silver, and shakudō, some of Japan's chief food-fishes. In PLATE 8, No. 4, is reproduced a wonderful piece of relief-work on iron, the Ghost in the Willow-tree, by Tsuchiya Masachika, the sixth and last Master of the Yasuchika School. It is dated 1860. No. 1, on the same plate, in iron with gold incrustation, representing a Chinese archer and his dog, is in the Kaneiye style; No. 2, also in iron, is a bold piece of modelling of a dragon in the Kinai manner. No. 3, openwork iron with curiously stiff modelling, is by one of the Kawaji of Chōshū province. No. 5, actually constructed of separate iron gores riveted together, recalls the make of the Japanese helmet, and is a characteristic piece in the style of the Miōchin, the great armourer family.

In addition to the pair of swords presented by Mrs. Gerard Fox and already mentioned, six specimens, including three fine unmounted blades and three interesting fully mounted examples, are the gift of Mr. G. de Vianna Kelsch, who has also helped the comparatively insignificant display of Japanese spears and miscellaneous weapons by the gift of three lances and a long-bow. One of these swords, a *chiisagatana* as carried by members of the military class when wearing the ceremonial dress of the Imperial Court, is illustrated in FIG. 16 on page 33 (upper example).

A good specimen of the *kazadachi*, the ornate and highly conventional type of sword worn at the Japanese Court in past days by the most exalted of the nobility on the most formal occasions, was acquired from the Behrens Collection (third sale) with funds supplied by Sir Arthur H. Church and Sir Henry H. Howorth, K.C.I.E., F.R.S., the latter's contribution being made through the National Art-Collections Fund (FIG. 16, lower example). Its gilt copper fittings, which are all of traditional form and ornamentation, include a guard of the peculiar *shitogi* shape and studs enriched with blue-green *champlevé* enamel. The scabbard has pairs of "phœnixes" inlaid in pearl-shell on a gold-lacquered ground—also a traditional feature of the decoration. The blade is inscribed:

"Made by Etchū no kami Fujiwara no Masatoshi to the order of Lord Tsunemitsu, of upper second rank, on the first day of the sixth month of Tenna II (1682 A.D.)." The mounting of this blade dates from about 1800. Decorative weapons of this exclusive type are necessarily scarce, especially outside the country of their origin, and it is a matter for congratulation that an object of such rarity

and artistic interest has now found its way into the collections.

Mr. Charles Lund has again come forward with an interesting little group of Japanese objects, including a set of coins in gold and silver of the period just previous to the Restoration (1868).

From Mr. Henry J. Pfungst comes a Chinese bronze incense-burner in the form of a seated cat, designed on broad and simple lines. It dates, perhaps, from the seventeenth century.

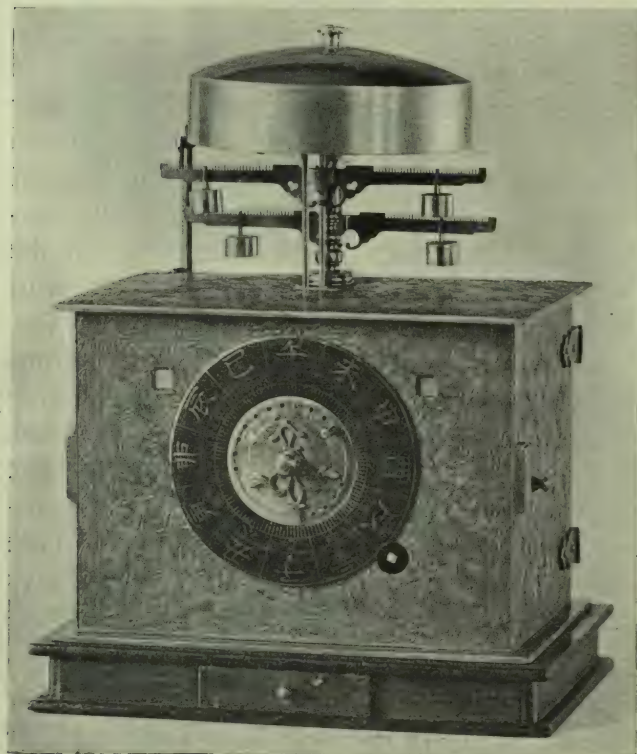


FIG. 20

made to tell the hours according to the old calendar (before 1872), with striking and alarm mechanism, and automatic adjustment for the differing lengths of day and night hours, is the gift of Mr. W. C. Alexander, who accompanies it with an attractively executed sword-rack, also from Japan, in polished and lacquered wood. The clock (Fig. 20) has a brass case covered with a diaper of foliage in low-relief etched work.

(2) PURCHASES

THE only purchases of the year are a brass mould for casting "rat-tail" spoons in pewter (English work of the eighteenth century), and three objects of Near Eastern workmanship. Of the latter, a Saracenic steel helmet of the sixteenth century, with fine "damascened" pattern in gold wire, is illustrated in FIG. 21. It bears the Constantinople Arsenal mark. A small brass dish with long spout and bands of Arabic inscription, and conventional ornament in silver damascening and engraving, displays the Saracenic style of the late thirteenth and fourteenth centuries. Finally, a staff of wood thickly inlaid with a small repeating pattern of foliage in silver, is probably Armenian work of the seventeenth century.



FIG. 21

VI. DEPARTMENT OF PAINTINGS

THE acquisitions in the Department of Paintings for the year 1915 numbered nineteen. Two oil paintings were presented. One, the gift of Mr. Henry J. Pfungst, F.S.A., is a fine study by Richard Wilson, R.A., for his "Landscape: The Destruction of Niobe's Children," No. 110 in the National Gallery. In the main, the composition agrees with that of the finished picture, but the figures are lacking. The second oil painting, "Seed-time," is a large work executed in 1854-1856 by John Frederick Herring, Senior (1795-1865). It depicts a scene in hilly country near the shore. The composition is open to criticism for a certain lack of unity, but the painting of the horses, pulling a plough and a roller in the foreground, is excellent, and the artist has succeeded in giving an impression of wide expanse and open air. The picture, which was given by Miss Mercy Mayhew in memory of the late Colonel Alfred H. Mayhew of the Bombay Staff Corps, has been placed on exhibition in the Bethnal Green Museum.

A few water-colour drawings were received. Sir Harry F. Wilson, K.C.M.G., gave a view of Les Aliscamps, Arles, by Frank Randal. Two landscapes by the late Newton Benett (1854-1914) were presented anonymously. Mr. A. E. Anderson gave a drawing by William Taverner (1703-1772), showing the Leg-of-Mutton Pond on Hampstead Heath in 1770. A view of a cemetery at Pera in 1856 was the gift of Mr. Pfungst, to whom the Museum is also indebted for a drawing, chiefly in Indian ink, by J. B. Chatelain (1710-1771), representing the view from Richmond Hill. Mr. Mervyn O'Gorman, C.B., presented a small modern drawing of Westminster by Vernon March. Lady Church gave a view from above Montreux by J. W. Inchbold (1830-1888), in fulfilment of the wishes of her husband, the late Sir Arthur H.

Church, K.C.V.O., F.R.S. The Commendatore G. Aristide Sartorio, some pictures by whom were shown at the Fine Art Society during the year, gave a painting in tempera and pastel by himself, representing a flock of sheep on a hill-side in the Campagna. The artist had the misfortune to be taken prisoner by the Austrians at an early stage in the war.

A miniature portrait of a lady by Mrs. C. Avarne, reference to whose work was made on page 110 of the *Review of the Principal Acquisitions* 1914, was purchased. A portrait of a man and a portrait of an officer, also by Mrs. Avarne, were given to the Museum by the Rev. Canon G. Cuthbert Blaxland, M.A., and Mrs. Blaxland, in whose family they had always been preserved.

Mr. Pfungst contributed three miniatures—an early eighteenth-century French portrait supposed to represent Mlle. de Blois, an early eighteenth-century portrait of a French duke, and a portrait of a man, dated 1661, and signed at the back with a monogram PC, which suggests the names of Paolo Carandini and Penelope Cleyn. Lady Helen T. Seton gave a circular miniature of Napoleon, probably based on an original by Isabey, and an interesting portrait of Warren Hastings which has been transferred to the Indian Section.

VII. DEPARTMENT OF TEXTILES

IT is fortunate that, while it has been necessary this year to suspend the purchase of works of art for the Museum collections, the generosity of benefactors has still enabled this Department to secure important acquisitions.

(1) GIFTS

A MOST noteworthy gift during the year consisted of four carpets from Mr. F. L. Lucas. Three of these are long Persian border carpets, or *kanâra*, dating from the first half of the nineteenth century. They are knotted in woollen pile, and form a most pleasing set. In each case the pattern consists of closely-repeated cone devices covering the middle of the carpet, surrounded by a border of narrow stripes filled with flowers, and bands of cresting. Two of these *kanâra*, which are about the same size, have a deep blue ground (FIG. 22 on p. 43), while in the third, and somewhat shorter one, the ground is red. The fourth carpet of Mr. Lucas' gift is a small but beautiful Persian silk rug of the last century. The pattern consists of stems and leaves, flowers and palmettes, angular in drawing and somewhat formally arranged. The ground of the wide border is a rich blue, of the rest a delicate white. The colours of the pattern are red, blue, yellow, and green of great brightness. Their disposition, however, aided by the softening effect of the silken material, prevents the vigour of the colouring from degenerating into crudeness.

At the time of its acquisition there was nothing like this rug in the collection, but soon afterwards it was admirably balanced by a valuable gift from Miss Tanner (PLATE 9). This is also a Persian silk rug of the nineteenth century. The size is about the same, the pattern consists of similar Persian motives, though more freely drawn, but in the colour scheme the difference is great. The ground



SILK PILE RUG. Persian; nineteenth century

PRESENTED BY MISS TANNER

of a soft but varying white, and the pattern in delicate shades of purple and green with small quantities of blue and brown, give an effect as pleasing as it is uncommon. Miss Tanner also gave a square coverlet of Kashmir cloth which was woven and embroidered at Kerman in south-east Persia. The ground is a rich orange, and the pattern, consisting of a circular central medallion surrounded by a broad border of conventional plant forms, is worked chiefly in deep shades of red, blue, and green.

Another carpet, of quite a different character from those

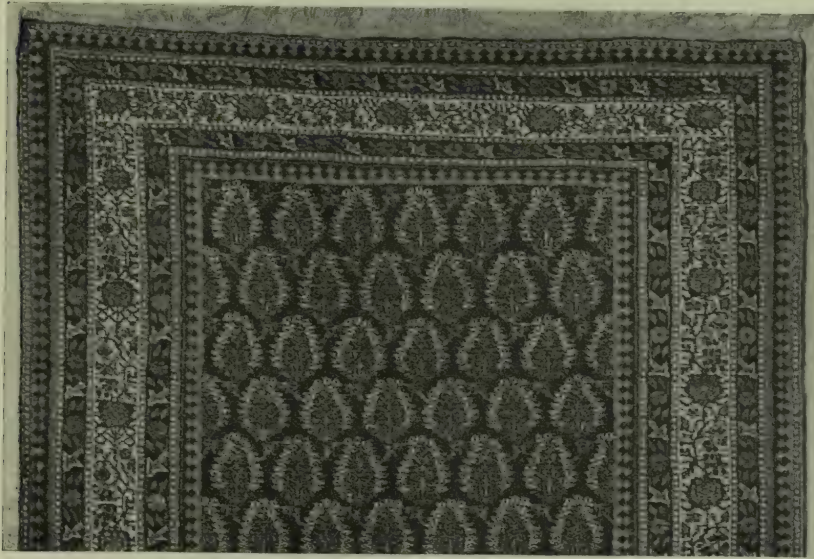


FIG. 22 (*see p. 42*)

already described, was given by Mr. L. C. G. Clarke. It is a small tapestry-woven rug, made in Serbia during the last century, but it cannot confidently be said that it represents native Serbian art. The pattern, which is drawn with bold angular lines, with no attempt at fine detail, consists of a number of niche-shaped compartments filled with and connected by conventional stems and flowers. The ground, which is predominant, is a slightly-purple red; the other colours are chiefly cold tints of blue, green, and yellow (FIG. 23 on p. 44). Mr. Clarke also gave a Turkish embroidered towel dating from the early nineteenth century. This is worked in

coloured silks and metal thread on a cotton fabric, and has at each end a row of seven niches which contain rose-trees and other plants with star-like blossoms.

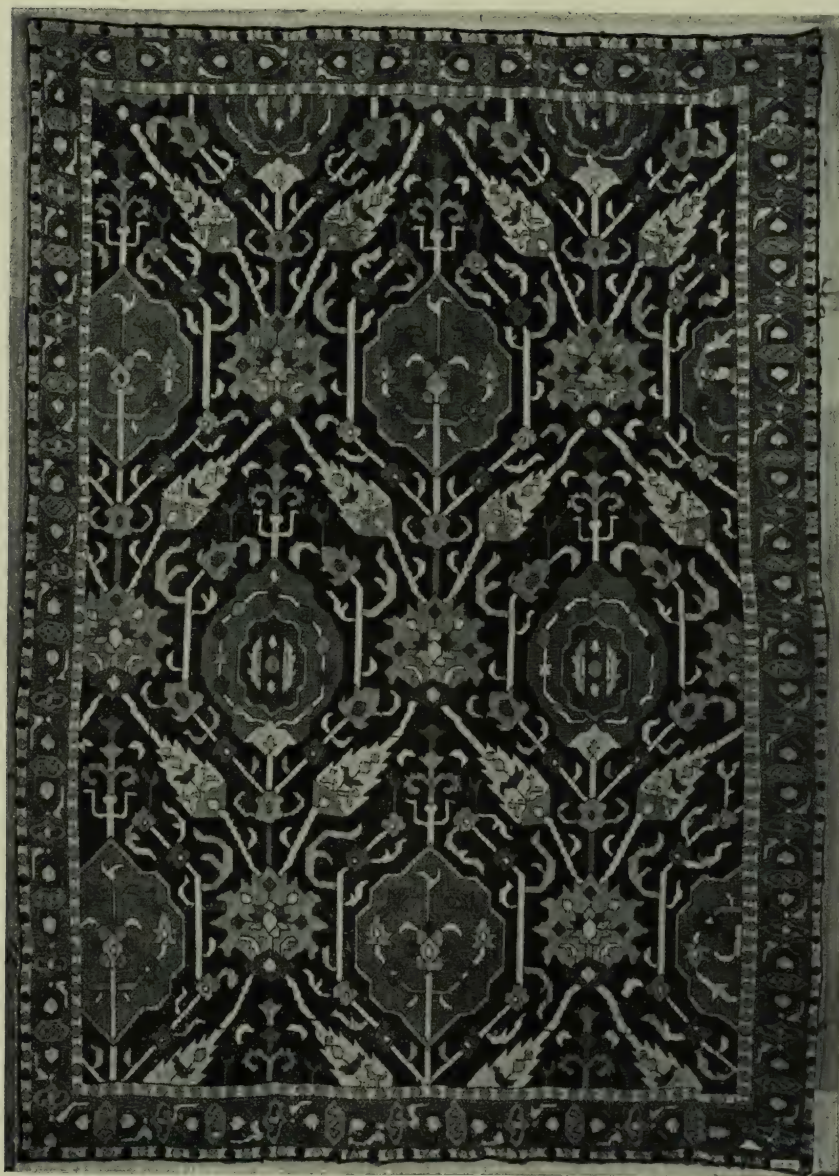
Undoubtedly the most important gift of the year was received from Mr. T. B. Clarke-Thornhill. Through his munificence the

collection of Oriental embroideries in the Museum has been greatly augmented. Among his numerous gifts there are six examples of Algerian embroidery. One of these—a curtain such as is used to hang in the doorways which open on the central court of an Algerian house—is the finest specimen of this kind of work in the Museum. Like most of these embroideries, it dates from the eighteenth century, and consists of three panels embroidered in coloured silks on loosely woven linen. The panels contain a pattern of blossoms springing from foliations of various shapes, and are united



FIG. 23 (*see p. 43*)

by bands consisting of several silk ribbons stitched together. Many colours are used, but mauve is predominant throughout. This should be compared with a second curtain, dating from the early part of the nineteenth century, which is very similar in general character. A third curtain, of the eighteenth century, differs from these two in having red and dark-blue as predominant colours. This same domination of red



EMBROIDERED PANEL. Persian; sixteenth or seventeenth century
See p. 46

CHURCH GIFT

and dark-blue is seen in a towel-scarf (*tenchîfa*) and a head-scarf (*benîqa*) of the same date; while a panel of the early nineteenth century affords another example of the predominance of mauve in the colour scheme. For illustrations and full descriptions of these very interesting specimens reference should be made to the *Catalogue of Algerian Embroideries* recently published. Mr. Clarke-Thornhill has also given several specimens of embroidery from the Greek Islands, among them being those which he exhibited at the Burlington Fine Arts Club. They all date from the seventeenth or eighteenth centuries, and illustrate the work from some districts which were not before represented very fully in the Museum.

The pieces which are attributed to the Island of Naxos include a pillow-case, a strip of a bed-curtain, and three panels. Two pillow-cases decorated with drawn or cut-work as well as embroidery come from the Ionian Isles, and an embroidered curtain from Cos. Another pillow-case comes from the North Greek Islands, while the exact origin of a strip of embroidery in red silk is not certain.

Other objects received from the same donor were a Moorish cotton cover of the eighteenth or nineteenth century, embroidered with coloured silks; a gauze veil of Roumanian origin; and two rolls of modern Chinese silk made at the Imperial factory. Mr. Clarke-Thornhill also gave several items of Japanese costume of the nineteenth century. These include a court robe of figured black silk; an embroidered court belt; three pairs of silk trousers such as are worn at the Imperial Court; a pair of court trousers of stiff red silk worn by the Empress Haruko; and an actor's robe of crape, embroidered with silk and gold thread, which had formerly been the property of the famous Japanese actor Danjuro. Another Japanese garment may be mentioned here. This is a dancer's (or *Nô*) robe, woven in silk and gold thread, and is so far the only complete example of one to reach the Museum. It was originally obtained from a Buddhist temple at Kiôto and was given by Mr. J. A. Hay in the name of the late Captain G. W. Hay.

Two rare and very interesting specimens of embroidery, one of Eastern and one of Western origin, were given by Lady Church in fulfilment of the wishes of her husband, the late Sir Arthur H.

Church, K.C.V.O., F.R.S. The first is Persian work of the sixteenth or seventeenth century. It is a cotton panel entirely covered with close embroidery in coloured silks. There is a bold repeating pattern of lozenges, formed by flowering stems and filled with floral devices, on a deep blue ground, and a narrow border of floral design (PLATE 10). The other is Italian, of the seventeenth century, and consists of four bands worked in red silk on linen,

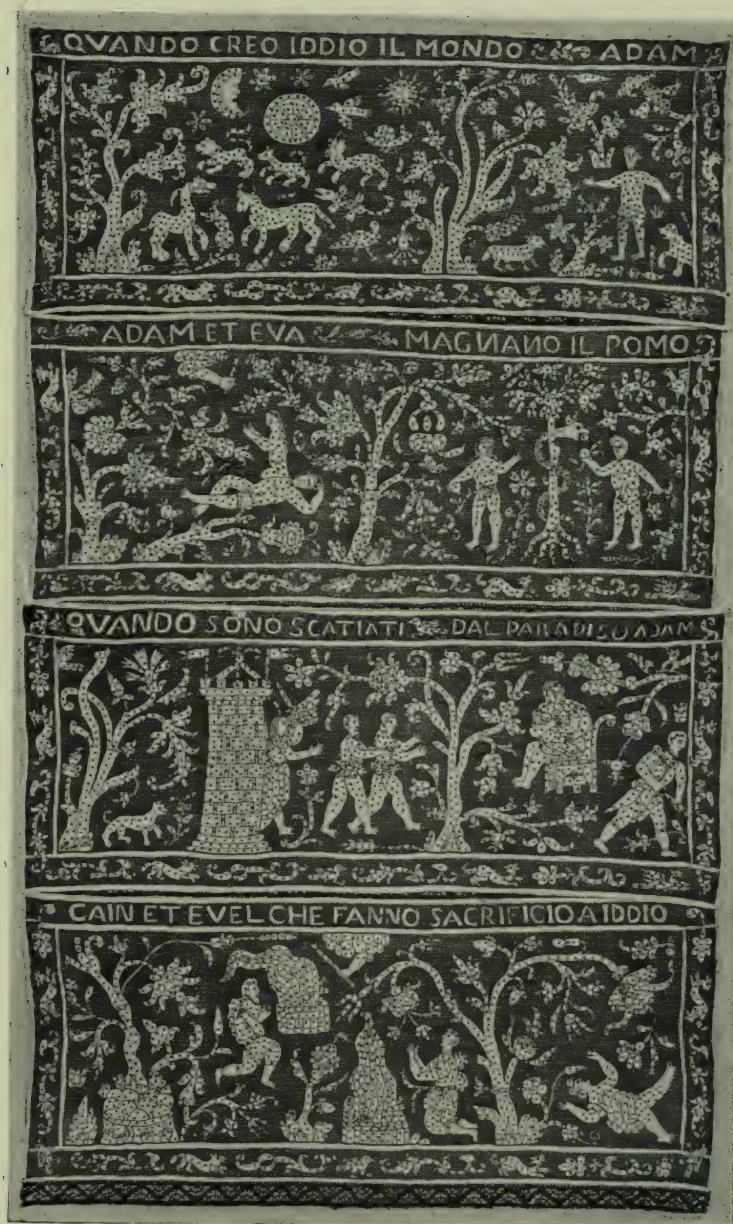


FIG. 24 (*see p. 47*)

the linen being left to form the pattern. Subjects illustrating early Biblical history are shown. The scenes, which are explained by Italian inscriptions, are: the Creation of the World; the Creation of Man; the Creation of Woman; the Temptation in the Garden of Eden; the Expulsion from Eden; the First Labours of Adam and Eve; the Sacrifices of Cain and Abel; and the Death of Abel. On three sides

of each band is a narrow border filled with detached floral stems, animals, and birds (PLATE 11).

An early piece of English embroidery was given by Mr. F. Leverton Harris, M.P. It is a panel about six inches square, possibly used as a pall for covering a chalice. It dates from about 1600, and is worked on canvas with coloured silks, chiefly in chain-stitch, and silver-gilt thread. On a ground of pale green are shown the Emblems of the Passion, and along the border is



EMBROIDERED BANDS. Italian; seventeenth century

CHURCH GIFT



EMBROIDERED SILK CHASUBLE. French; period of Louis XVI
See p. 47

PRESENTED BY M. GEORGES SELIGMAN

the inscription: IHESV FILI DEI MISERERE MEI PRAYE FOR ME ANNE INGELBYE.

Another embroidery, probably of English origin, is a white satin wallet, or pocket-book, given by Mr. C. Stanley Clarke. The pattern of curved flowering stems springing from a vase is worked in coloured silks, tinted straw and silver thread. On the back there is a bird and a winged heart. The date is about 1700 (FIG. 24 on p. 46).

A linen cot-cover, quilted over cord and decorated with white cotton embroidery and drawn-work, was given by Mrs. Russell. It was made in Ireland in 1770. A cushion cover of eighteenth century English or French work, embroidered in white silk and chenille, was received anonymously.

The collection of Ecclesiastical Vestments has received a few, but very welcome, additions. M. Georges Seligman has given a French chasuble of the period of Louis XVI. It is of cream-coloured silk, embroidered, chiefly in chain-stitch, with coloured silks. The orphreys are formed merely by a narrow embroidered outline. The cross-shaped orphrey on the back of the chasuble has a suspended medallion containing a representation of the *Agnus Dei*, surmounted by the Crown of Thorns. The rest of the back and the whole of the front, including the pillar orphrey, is filled with wavy stems and bunches of flowers (PLATE 12).

The hood and orphrey of an early sixteenth-century Italian cope have been given by Mr. Henry J. Pfungst, F.S.A. They have an applied pattern in dark blue velvet and coloured silks on a ground of yellow satin. In the centre of the hood is a medallion containing a representation of the Virgin and Child; there is a repeating border of flowers; the remaining space is filled with interlacing stems, and a metal fringe embellishes the whole. The orphrey has a similar border, while the central space is occupied with six medallions containing vases of flowers, and with symmetrical and scrolling leafy stems.

From an anonymous donor were received a stole and maniple of seventeenth-century Spanish work. The stole is of green velvet, stamped with a pattern of parallel stripes of different widths, filled with wavy stems, scroll and cable ornaments, and rosettes. It was in

six pieces and without fringe or lining, but has now been restored. The maniple is also of green velvet of similar colour, but the pattern consists of lobed compartments linked together and filled with floral devices. It has a linen lining and a fringe of pink and white silk.

An acquisition, which is hardly a vestment and yet was evidently intended for ecclesiastical use, is a yoke of leather embroidered with coloured silks and copper-gilt thread. Its two long straps and cross bands are closely worked with wavy stems, floral patterns, and the letters *IHS* and *MAR*. It is apparently Tyrolese work of the eighteenth century, and was probably used to support a banner-pole in religious processions. The donor was Mr. Collier Smithers.

The Anglo-Persian Carpet Company has given an example of Persian velvet-weaving of the eighteenth or nineteenth century. It is a band of velvet brocade with crimson cut pile on a ground of buff silk and gilt paper strips. Mrs. A. E. Balfour has given a panel with a floral pattern woven in copper-gilt thread and red cotton, which was probably manufactured in France for the Oriental market. Lady Sargood has given a roll of *tapa* cloth, painted in black and brown, from the Fiji Islands, which, though made from the inner bark of the paper mulberry, serves the purpose of a woven fabric.

Quite a notable number of fans have been received during the year. Mr. Manuel M. Terrero, A.R.S.M., has generously given fourteen elaborately decorated ones dating from the earlier part of the nineteenth century. Thirteen of these are ascribed to Spain, but it cannot be declared with certainty that some of them were not made in France. The mounts are decorated with paintings on paper or vellum or with tinted lithographs representing various scenes and figure-subjects. The guards and sticks are of mother-of-pearl elaborately inlaid with floral scrolls and figures, in gold; or of delicately-carved and gilded ivory, or of ivory filigree. Some are set with small paste studs. The remaining fan is Chinese, of mother-of-pearl, carved in low relief, and has dragon guards and opal studs.

One of the best of these fans has a well-painted garden scene

in which a cavalier approaches two ladies who are attended by a servant bearing fruit. The rest of the mount is filled with intricate gilding. The sticks and guards are of mother-of-pearl and ivory, pierced, carved with figures of shepherds and shepherdesses, and overlaid with gold. Mr. Terrero also gave a large silk handkerchief printed with the flags of many nations, which was made in England about 1850.

Ten fans were given by Miss M. Davis. Six of these are small Chinese folding fans, in carved bone, painted or unpainted, or in carved sandal-wood. Two others are also Chinese but of carved and pierced ivory. One, apparently South German, has ivory guards and sticks and paper mounts with illustrations of Æsop's fables. All these date from the nineteenth century. The last, with modern sticks and botanical diagrams and letterpress on the mounts, is English, and bears the date 1792.

Lady Campbell gave a Chinese lacquered fan, dating from about the beginning of the nineteenth century. The pattern, in gold and black, consists of grapes and the foliage of the vine. A modern Japanese fan of painted and gilt paper was given by Mr. Charles Lund. Several other fans will be referred to later.

Some valuable pieces of lace have been added to the collection. Two fine pieces were generously given by Miss A. M. Feilden. One (FIG. 25) is a long border of Venetian needlepoint, dating from the seventeenth century. It has a symmetrical repeating pattern of floral devices united by *brides*



FIG. 25

picotées, and a well-raised cordonnet. The other is a handkerchief or small cover of cambric with a border of *reticella*, the pattern comprising a row of varied rosettes. It is Italian work of the sixteenth century.

Mrs. David Edström gave a lappet of needlepoint lace, *point d'Alençon*, of about 1700; the trimming for a handkerchief, of pillow lace introducing a coat of arms, made in Belgium about the middle of the nineteenth century; and a border of modern Flemish or Italian mixed lace in the style of the seventeenth century.

Mr. Sydney Vacher gave a band of Italian laces of the sixteenth or seventeenth century. It is worked in white linen thread and green silk, with a most effective repeating pattern of pomegranates and other floral devices.

Sir William Lawrence, Bart., gave an interesting little piece of Italian needlepoint lace dating from the late sixteenth or early seventeenth century. It is a border with four vandykes, which contain alternately male and female figures.

The collection of Costumes, which has so largely increased during the last few years, has been still further augmented by numerous gifts. Many of these, though very useful, are necessarily of no great artistic importance, but some deserve special mention here. They are nearly all of English origin.

Lady Bergne gave a dress dating from the middle of the nineteenth century. It is of white and lilac striped silk with broad flounces and pleated bands on the bodice. Lady Bergne also gave a mantle of about 1845, woven in violet and white silk gauze.

Mr. Talbot Hughes gave a lady's riding jacket of dark green cloth trimmed with black velvet, and closely braided in military fashion, which was worn between 1820 and 1840; and a late eighteenth-century shoe and clog of leather.

Miss Charlotte Davidson gave a muslin dress woven with a chequer pattern, and printed with rose-sprigs and leafy stems. Its date cannot be far from 1850. Mrs. Anthony Browne gave a white satin wedding-dress with pleated skirt, sleeves and cuffs, which was made in 1875. Miss Louise Phillips gave a *crêpe-de-Chine* dress of the early nineteenth century. Miss E. M. Adeney gave a boy's nankeen suit that was worn about 1804; an em-

broidered cotton bodice and spencer of the early nineteenth century; and a printed cotton dress of a rather later date.

Major B. Borradaile, R.E., and Miss Violet Borradaile gave a velvet waistcoat of the early nineteenth century, woven with a black and red floral pattern and blue stripes in cut and uncut silk pile. Another waistcoat embroidered in coloured silks on cream-coloured satin, and dating from the middle of the eighteenth century, was received anonymously.

To Miss M. Davis the Museum is indebted for many gifts dating from the early nineteenth century, which, while interesting in themselves, will also be of great utility in enhancing the effect of other costumes in the Galleries. Her gifts include eighteen collars, mostly of muslin, decorated with drawn-work and embroidery, and in many cases trimmed with lace; three veils of English pillow-made lace applied upon net; a headdress and medallion of Devon lace; an embroidered bodice front; two white silk gauze aprons; a scarf of silk blonde lace from Caen or Bayeux; a cotton panel of a dress, drawn with a reed pen and coloured by hand, possibly of Javanese manufacture; a panel of an eighteenth-century dress, of cotton, embroidered with coloured silks and gilt thread; a Chinese carved bone case of tatting needles; a parasol of the period of George IV, of figured brown silk, with whalebone ribs, a brass stick and carved bone handle; two collars, two veils, and other pieces of black French lace, either Bayeux or Chantilly; a parasol-cover of black machine-made lace; and a shawl, woven at Norwich in coloured silks and wool, after the manner of Kashmir.

Another collection of costumes and allied objects was presented by Mrs. Graham Gordon. They range in point of date from the beginning to the middle of the nineteenth century, and include a muslin dress; two small bodices of ivory-coloured silk and satin, and one of white silk brocade; a dress-length of painted muslin; a muslin cap; a silk stocking; gloves and mittens; and two folding fans, one of which is very similar to those given by Mr. Terrero, and like them is probably of Spanish origin. It has openwork guards and sticks of mother-of-pearl overlaid with silver and gold, and the mount is decorated with tinted lithographs.

A large number of objects were given by the family of Major and Mrs. Mackay Mackenzie. Among these is a wedding-dress which, with accessories, was bought in Paris and worn in 1851. The dress is of ivory watered silk, and with it go an evening bodice, a veil, slippers, handkerchief, wreath, and silk parasol. There are also four other dresses, of blue silk, purple silk, slate, and plum-coloured satin; three shawls; four parasols; various head-dresses; cloaks and jackets; collars; cuffs; slippers, and other objects.

Mrs. Osmond gave a baby's embroidered cotton robe; the front of another; a triangular cape decorated with Midland Counties lace; a circular panel in white cotton embroidery; a square shawl of black striped silk gauze; a pair of white knitted cuffs; a sampler embroidered with coloured cottons on canvas, bearing the name of the worker, Ann Simmons, and the date 1835; a calash of purple silk; a small parasol of watered purple silk, with a jointed stick, dating from about 1865; a fan said to have been bought at the Great Exhibition of 1851; and a small wooden frame for crimping cap-frills.

Mr. Victor C. Ames gave a large hood-shaped cap of fine cotton with insertions of needlepoint lace, Dutch work of about 1700; a child's cap decorated with drawn-work and embroidery; a wide scarf of net, embroidered in chain-stitch; and a semi-circular cape of muslin decorated with Midland Counties lace, dating from the third quarter of the nineteenth century.

Miss Julia Montefiore gave a child's frock of printed muslin; an embroidered muslin double collar; a French cambric night-cap of about 1860; and some specimens of wool-work on canvas. Mrs. Borradaile gave a pair of black silk net mittens embroidered with metal thread. Lady Darwin gave two hats which were worn by the late Charles Darwin.

Mr. E. Hart gave two parasols dating from the middle of the nineteenth century. One is of black pillow-made lace, probably Chantilly, and has a plain ivory handle. The other, of Devon pillow-made lace, has an elaborately-carved folding ivory stick. Mr. O. F. Wild, on behalf of the late Miss Copeland of Enfield, gave a large umbrella such as is associated with the illustrators of Dickens, of bronze silk, with whalebone ribs and a metal frame;

also a bag worked in brightly coloured glass beads. Mrs. Stewart Dyer gave a small umbrella of dark blue silk, with metal frame and delicate ivory handle; and a pair of white silk embroidered gloves.

Miss L. F. M. Preston gave a silk stocking-purse, a pair of tortoise-shell combs of the period of William IV, and a Chinese fan with tinted porcelain details applied to the painted scenes.

Mr. F. Mayor gave two Breton figures decorated with shells. They possibly formed part of a peasant shrine, and illustrate the costume of the seventeenth or eighteenth century.

Mrs. Augusta Lessing gave eleven dolls, dressed with great care to represent accurately Russian costumes of various periods. They include among others the Tsar at the end of the seventeenth century; a lady in court dress of somewhat earlier date; a Cossack; a modern workman in Sunday clothes; and a peasant woman of Central Russia.

(2) BEQUEST

THE late Mrs. L. G. Gillum bequeathed a curious little picture of a stage coach, woven in coloured silk ribbon. It bears the name of the inventor of the process, Thomas Stevens, and was made about 1860. The two embroideries received in accordance with Sir Arthur Church's will, have already been mentioned among the gifts (*see p. 45 above*).

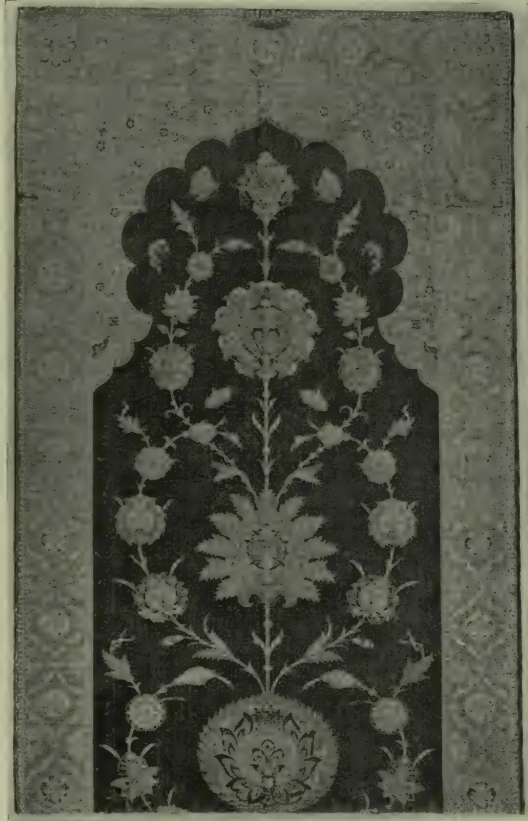


FIG. 26 (*see p. 54*)

(3) PURCHASES

ONLY one important purchase has been made during the year. This is a fine panel of Persian silk brocade of the late sixteenth century, which had been on loan for some years. It is woven in silver-gilt and silver thread, and buff and various shades of blue silk. On the deep-blue ground there is a large niche-shaped compartment containing a symmetrical gracefully-branching floral stem, butterflies, and conventional clouds. The spandrels are filled with naturalistic flowers. There is a broad border at the sides and top, in which rosettes are placed in ogival compartments formed of leaves, while half rosettes of a different pattern occupy the remaining space (FIG. 26 on p. 53). Persian panels of this type are seldom found. There is, however, a similar one with a red ground in the Lyons Museum.

The only other objects purchased were three monks' cloaks which came from Italy. They date from the nineteenth century, and are all of rough brown woollen cloth, very plainly cut. One has a small attached hood, and the others have separate cowls. Such garments were not represented before in the Museum.



FIG. 27 (*see p. 58*)

VIII. DEPARTMENT OF WOODWORK

IN the Department of Woodwork forty-five gifts were received during the year, and several loans of considerable interest were added to the collections. Only one purchase was made.

(1) GIFTS

THE Department was fortunate in obtaining by gift several interesting examples of English furniture and woodwork, the section which stands most in need of strengthening. Mr. F. L. Lucas presented two cabinets of the time of Queen Anne, both veneered with the figured woods which were used at that time with considerable effect (FIG. 28 on p. 56). A set of two arm-chairs and ten chairs with oval backs of the Hepplewhite style were given by Mr. Sannyer Atkin (FIG. 29 on p. 57); one of each is exhibited in *Room 57*. Through the Office of Works were obtained several useful examples of English woodwork. Of these the most important are two excellent pinewood chimney-pieces of the first half of the eighteenth century, removed from the Office of the Land Registry in Lincoln's Inn Fields. One is carved with a central panel bearing a festoon of drapery; the other, which has a low overmantel, is decorated with mouldings and volutes enriched with foliage (PLATE 13); both are reminiscent of chimney-pieces

designed by James Gibbs, the well-known architect of the eighteenth century. The gift also included the framework of a door and an architrave, in the style of Robert Adam, from Great George Street, Westminster, and a section of the external cornice of Chelsea Hospital, the design of Sir Christopher Wren. All these

architectural details should be of considerable use to students.

Another gift worthy of special mention was a chair of the late eighteenth century, given by Sir George Donaldson. This chair has a lyre-shaped back, the upper rail terminating in lions' heads; the arms are in the form of lyres outlined by dolphins above (PLATE 14). All the carving is of fine quality, and the chair is an admirable model of its period (*Room 58*).

Five seventeenth-century Italian chairs were given by Mrs. Swynnerton in memory of her husband, the late Mr. J. M. Swynnerton. They are of figured walnut veneered



FIG. 28 (*see p. 55*)

on the same wood, and are enriched with marquetry, and were purchased by Mr. Swynnerton from the Church of St. Francis at Assisi (*Room 5*).

An important gift of objects in Japanese lacquer was made by Mr. William C. Alexander through the National Art-Collections Fund. The collection comprises eighteen pieces of domestic



CHIMNEY-PIECE from the Land Registry Office, Lincoln's Inn Fields
First half of eighteenth century

PRESENTED BY H.M. OFFICE OF WORKS



CHAIR OF CARVED LIMWOOD. Late eighteenth century

PRESENTED BY SIR GEORGE DONALDSON

furniture in the form of cabinets, stands, tables, and screens. These are a welcome addition to the Museum's collection of Japanese lacquerwork, which previously consisted almost entirely of boxes of various kinds and contained scarcely any larger articles of furniture. Among the more important specimens are a cabinet of *aogai* lacquer with gold decoration and silver mounts, two four-tiered cabinets of *nashiji* lacquer with gold decoration formerly the property of Lord Redesdale, a stand of black and gold lacquer for tea-ceremony objects, two-tiered stands of black and gold lacquer, and a high table of black and red lacquer with gold decoration and openwork silver mounts. Two specimens of Japanese lacquer were also presented by General H. Borradaile; one a stand of red lacquer with red, yellow, and green decoration, the other a vase in the form of a tree-trunk on a stand.

(2) PURCHASE

THE only purchase this year consisted of five pieces of moulded plasterwork of the early seventeenth century removed from the old inn, known as the "Volunteer Arms," at Copley, near Halifax (*Room 53*). This purchase, which had been agreed upon before the war, was completed on the demolition of the inn in the early part of the year, when the plasterwork was taken down and transferred to the Museum. The building, formerly known as Copley Old Hall, was the ancient home of the Copley branch of the



FIG. 29 (*see p. 55*)

Savile family; and the plasterwork, which formed the frieze, overmantel, and part of the ceiling of the principal room of the house, bears the arms of Thomas Savile of Copley (b. 1602) and Frances, his wife. The design is of an interesting character, and unlike any work of the kind already in the Museum. The frieze (FIG. 27 on p. 55) is modelled in the form of an arcading enriched with pomegranates and cherubs, together with the arms of Savile; the overmantel (FIG. 30) consists of the arms of Savile impaling Dawson or Preyn (?), the whole set within an arch; the panel from the ceiling bears the Savile shield and the initials T.F.S., for Thomas and Frances Savile. Similar plasterwork with these arms still exists above the chimney-piece of the "Old Cock Inn" at Halifax.

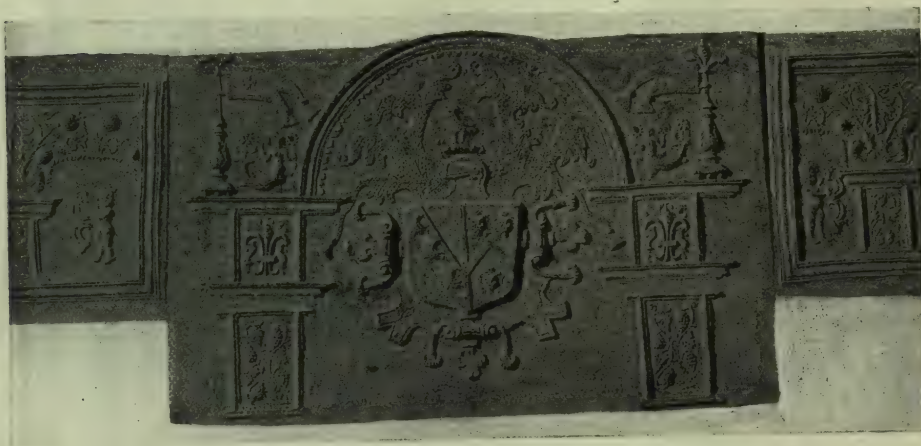


FIG. 30

IX. INDIAN SECTION

ONLY nineteen additions were made to the Indian collections, all but two of which were gifts, but it is satisfactory to be able to state that the Section has already assured to it in 1916 accessions considerably exceeding in number the total of the year under review.

(1) GIFTS

IN the subsection of Sculpture (*Room 3*) the Department received from Mr. G. de Vianna Kelsch of the Brazilian Legation a valuable Tibetan contribution in a small bronze figure of Yamī, a dakini-like celestial, sister and attendant of Yama, the god of death. This statuette, most pleasingly patinated and an excellent example of wax-casting by the *cire perdue* process, is, from a Chinese source, stated to have been made about the fifteenth century, although its somewhat archaic style of modelling certainly associates it with the work of an earlier period.

To the collection of Sculptures in Ivory (*Room 5*) the executors of the late Lady Dorothy Nevill generously presented, as a memento of her friendship with this Museum, the well-known and much-travelled *Bambino*, which is quaintly described by its former owner in her book of Reminiscences as "brought by missionaries from Burma, where it had been worshipped as the infant Buddha, to Naples, and had there become an object of veneration to Catholics." This recumbent image of the Infant Jesus, finely carved in ivory, slightly tinted, is adorned with the crown, girdle, sandals, and personal ornaments of Burmese royalty, each wrought in gold jewelled with rubies. It lies in an incongruous four-post bedstead of gilt composition, from the canopy of which hang numerous votive charms intended to avert the "evil eye," mostly fashioned in

silver-gilt. The figure, an Indo-Portuguese work, was presumably carved at Goa early in the eighteenth century; the crown, girdle, etc., were added by a Burmese (Mandalay) jeweller early in the following century. The bedstead and its pendent charms, correctly described as Neapolitan, were also provided during the nineteenth century (PLATE 15).

The Arms Collection (*Room 7*) received from Mrs. G. Winter-son a characteristic specimen of a bronze war-drum (*pāzi*), which had previously been acquired in eastern Upper Burma by the late General C. E. Bates. The drum, now much weathered and repaired, may be attributed to the seventeenth century and was originally cast in one piece—an astonishing metallurgical feat. It was formerly used by a Shan village community and bears the “four frogs” device, which, according to tradition, denotes the rank of the chief. Respecting the *pāzi*, the late Dr. S. W. Bushell says in his handbook of Chinese Art, published by the Museum: “Kettledrums of this peculiar form are a characteristic production of the Shan tribes between south-western China and Burma. They are known in China as *Chu-ko Ku*, ‘Chu-ko’s Drums,’ after a famous Chinese general, Chu-ko Liang, who invaded the Shan country early in the third century, and one of them is still preserved in his ancestral temple in the province of Szechuan.”

In Metalwork (*Room 9*), a useful gift was that made to the collection of astronomical instruments by Dr. A. K. Coomaraswamy, which consisted of two brass astrolabes, each with finely engraved projections, and respectively manufactured in the seventeenth and eighteenth centuries.

To Leatherwork (*S. Staircase*), Mr. C. Stanley Clarke gave one of the stout leathern huka-bases peculiar to the Jāt cultivators of Kasur, Panjab Province, and to which the late Mr. J. L. Kipling called attention when residing at Lahore in the eighties. The specimen in question, a thong-stitched bottle of conical form fitted with a neck of incised brass, was made at Kasur about 1880.

The gifts of Textiles (*Room 14*) were of a varied nature. Dr. L. A. Lawrence contributed four early nineteenth-century wood-blocks used for printing cotton fabrics in S. and W. India; three of these are from North Arcot, Madras, and one from Sind.



IVORY BAMBINO. Indo-Portuguese; eighteenth century

PRESENTED BY THE EXECUTORS OF THE LATE LADY DOROTHY NEVILL

Mr. W. W. Watts gave an interesting woman's garment (*batik sarong*) of cotton fabric dyed, in four colours, by the laborious "wax-resist" process, with a conventional design of peacocks amidst flowering branches, Javanese work of the nineteenth century. To the collection of Kashmir Shawls, Miss M. Davis presented an eighteenth century long shawl, the *doshala*, loom-woven in finest goat's wool (*pashm*), with a multi-coloured "floral cone" design of unusual excellence. The collection of Embroideries (*Room 13*) received through the generosity of Mr. M. E. Barton a nineteenth century picture or wall-hanging (*kalaga*) from Rangoon, Burma; a portrait subject worked in satins and cotton fabrics of different colours applied to a ground of black woollen cloth and embroidered in silver-gilt and silver-twisted thread and spangles. Mr. F. L. Lucas gave a large woollen pile carpet, woven about 1880 in the Central Prison at Agra, from a design adapted from a Persian seventeenth-century model.

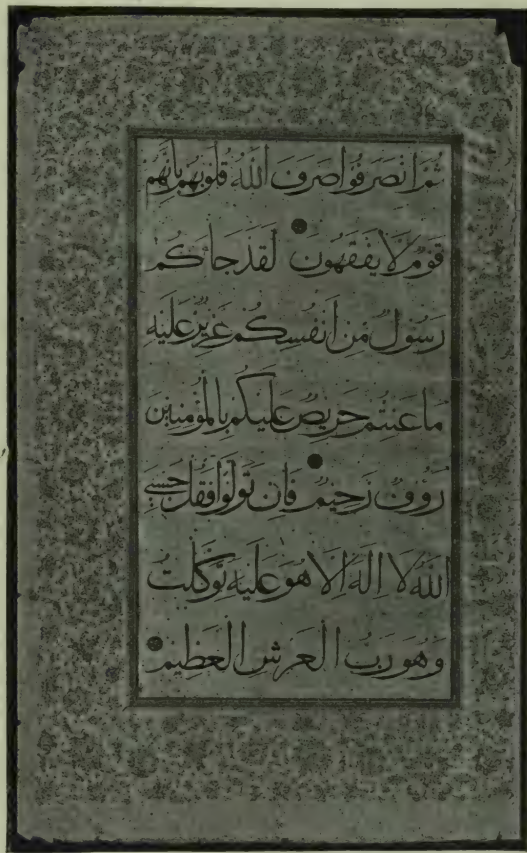


FIG. 31 (see p. 62)

Finally, this Department is indebted to Mr. W. M. Biden for presenting a manuscript work: "The Private Journal of Travels in Hindustan from 1828 to 1833, by Captain Robert Smith, late H.M. 44th Regiment."¹ It contains useful

¹ Captain Robert Smith was the paternal uncle of Mr. Soden Smith, Keeper of the National Art Library of the South Kensington Museum, 1857-90.

sketches in pen, pencil, and water-colours, and some interesting notes, especially those concerning Indian mythology, architecture, costumes, and jewellery.



FIG. 32 (see p. 63)

Early in the year the subsection of ornamental calligraphy received a most important accession by the transfer of the first volume of a Royal Korān (*Qur'ān*) from the Science Museum. This manuscript volume, the only remaining one of three, came into the possession of a British officer at the fall of Delhi in 1857. It contains the first nine chapters (*sūras*) of the Korān, and the exceedingly beautiful Arabic text in black and gold is the work of a master-hand. The first two pages, the *sūra*-headings, and the numerous marginal designs are richly illuminated in tempera colours and gold. A special point of interest lies in the seal-marks stamped upon two of the end leaves by different Royal librarians of the Court of Shah Jahan (1628-

1651), although the book, with its elaborate impressed and gilt leather covers, was almost certainly produced in Delhi during the reign of Akbar the Great (1556-1605). A long inscription, also on a fly-leaf, states that the paper was made at Daulatabad (Deogir) in the north-west corner of the Nizam's Dominions. Illustrations



FIRST PAGE OF THE SECOND CHAPTER OF A ROYAL KORAN.
Mogul (Delhi); sixteenth century



are here given of two of its illuminated pages, the first page of the second chapter in PLATE 16, and the last page of the ninth chapter, the Sūratu'l Taubah or the Sūra of Repentance, in FIG. 31 on p. 61.

(2) BEQUEST

THE bequest of the late Captain J. G. Willoughby, 33rd Cavalry, who was killed in action in the Persian Gulf, 3 March 1915, has provided this Museum with an excellent example of the mediaeval sculpture of Western India. This eighth-century work, executed in porphyritic basalt, consists of a portion of the figure (head and torso) of a Bodhisattva wearing characteristic royal ornaments (FIG. 32 on p. 62). It was found in one of the ruined rock-temples in the neighbourhood of Aurangabad, Nizam's Dominions, and is of the same period as the adjacent Buddhist sculptures of Elūra (Ellora).

(3) PURCHASES

To the collection of Tibetan metalwork (*Room 8*) were added two magnificent specimens of the large and shapely holy water vessels which are usually kept beneath the Lāmaist altar to replenish the smaller sacrificial ewers above. Both are monastic works of the early nineteenth century. One is executed in hammered copper fitted with a brass rim and is tinned inside, the other of brass with copper rim is also tinned.

LOANS

THEIR MAJESTIES KING GEORGE AND QUEEN MARY were graciously pleased to add to the Royal Loans already deposited in the Indian Section (*Room 18*) twenty-two Indian embroideries, selected from the collection at Buckingham Palace. The loan consisted principally of canopy-panels and durbar-mats of rich velvet heavily embroidered in gold and silver thread (*zardozi* work) produced at Mysore, Delhi, and Haidarabad (Nizam's Dominions) during the eighteenth century, but the Mysore specimens possess the additional interest that they were undoubtedly made for the palace of Tipu Sultan (Tippoo Sahib) at Seringapatam, about 1790.

H.R.H. PRINCESS MARY was graciously pleased to lend a large and interesting collection of Japanese dolls. The collection is composed of three separate sets of models (*Hina*). Two of the sets are those displayed by Japanese families at the Hina-Matsuri or Feast of Dolls (also known as the Girls' Festival) which is celebrated each year on the 3rd of March. In both these sets the figures—*dairi-hina*, or court dolls—represent the Emperor and Empress of Japan, court officials and ladies, and an orchestra of five musicians. The first and largest set is accompanied by a number of models in black and gold lacquer of objects of domestic use employed for marriage or birthday celebrations; many of these models bear the badge of the Marquis Nabeshima, feudal lord of Saga. In the second set, which is composed of smaller figures, the Emperor and Empress are seated within the Imperial Palace. The third set, consisting of eight figures, is connected with the Tango, or Boys' Birthday Festival, and represents a hero of antiquity on horseback with his retainer and servants.

Architecture and Sculpture

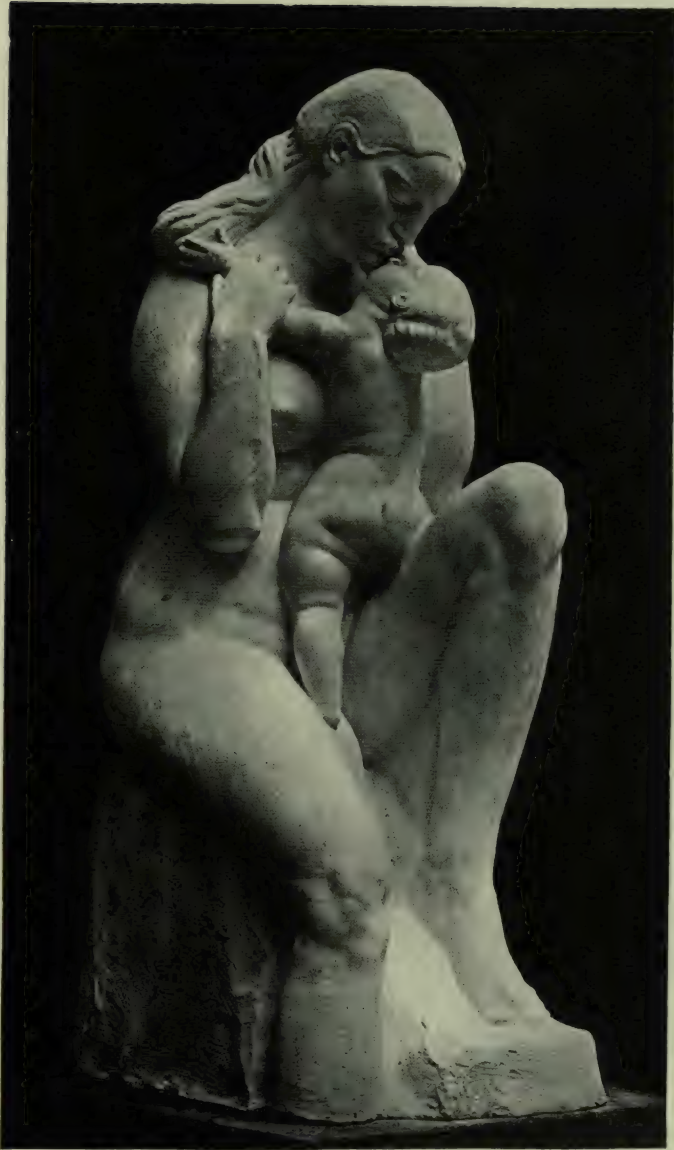
Unquestionably the most important loan made to the Department during the year was that of a large and representative collection of the work of the Serbian sculptor, Meštrović, brought to London by the efforts of a special committee, in the organization of which Mr. R. W. Seton Watson played a large part, and lent for the summer months in the name of the Serbian Legation.

Ivan Meštrović, until the opening of the exhibition of his work in the Museum in June, was hardly known, except by name, to the majority of English lovers of art, though some few of them had shared in the enthusiasm kindled by the first great display of his work at the International Exhibition of 1911 in Rome. Two exhibitions, at Vienna and at Agram, had been held in the previous year, but it was at Rome that the young Serbian sculptor made his wider reputation, a reputation confirmed by later opportunities of seeing his work at Munich and at Venice. The London exhibition of 1915 was organized under the auspices of the Serbian Government by a small committee, and after full consideration consent was given by the Board of Education for it to be held in this Museum, one large hall of which happened to be available at the moment owing to the temporary removal of the Rodin gift of bronzes on loan to Edinburgh. In spite of many difficulties of transport a large and representative collection of the sculptor's work was got together from Rome, from Spalato, and from Venice, and on the 24th of June the exhibition was opened by Lord Robert Cecil with a speech emphatically reaffirming the friendship between the English and the Serbian nation. Visitors came to the Museum in thousands to see for themselves the sculpture which was being discussed, not without violence, from every standpoint. And after the exhibition had been necessarily closed at the end of August, some of the more portable works were again made accessible to the public in the galleries of Glasgow and Leeds, while the huge marble figures of the Widows of Kosovo remained in their place in the Central Hall, deposited on loan beside the marble torso of Strahinić Ban which the Serbian Government had so generously presented to the Museum.

The sculptor was born at Otavice in the highlands of Dalmatia, just behind Sebenico, the son of a Croat peasant, in 1883. As a boy he began carving wooden spindles and distaffs and little stone figures for his friends, and in his first youth he was apprenticed to a marble worker at Spalato. It is not merely fanciful to find in this earliest training the explanation of one characteristic of his sculpture; it is almost exclusively in wood and in marble carved by himself that his best work has been produced, rather than in clay or its translation into bronze. He is akin by this to the generations of sculptors who came down in the Renaissance from the stonemasons' yards of Fiesole and Settignano to fill Florence with masterpieces, generations with whom Michael Angelo himself was proud to claim affinity through the milk of his fostermother. Later, he was sent to the Academy at Vienna, and his early work (hardly if at all represented in the exhibition) was tinged with the exotic style of the Austrian Secession artists. But in 1908, when he was still only twenty-five, political events drove him back to the purely national ideals of his boyhood, and to a passion for Serbian unity, so that for the last six years his art has been almost exclusively occupied with the dreams and memories of the Southern Slav race.

Memories and dreams alike have grouped themselves round the project of a colossal temple to be built on the plains of Kosovo, the scene of the last great battle, in 1389, when the Turks finally shattered the mediaeval Serbian empire and almost the whole body of Serbian knights lost their lives. A tentative model for this temple on a large scale, charged with symbolism in every detail, was the first thing that confronted the visitor in the Central Court. It had been previously shown at Belgrade and Venice, but was not finished until a year after the 1911 exhibition in Rome.

All the rest of the sculpture shown in the Central Court and much of that in the West Hall was designed directly in connection with this dream temple of Kosovo. The twelve colossal caryatids in plaster, symbolic of certain of the Southern Slav nations, were to form part of the avenue of such figures leading onward from within the porch to the central dome. At the end of the avenue was placed a huge, sphinx-like figure, fantastically



MOURNING WIDOW. Plaster group; by Ivan Meštrović
See p. 67

formed, originally designed as the monument of a Croatian poet, but later incorporated in the scheme of the temple. Around these stood the "Widows," figures which include some of the sculptor's highest achievements. One small single figure and two mothers with their babies on an heroic scale are still in the form of plaster; in one of the last-mentioned figures the widow is brooding over her sleeping child, in the other she stoops to kiss it with a passionate intensity as it climbs up towards her face (PLATE 17). Two more of the series have already been carved by Meštrović in marble; a huge single figure, crouched in an agony of grief, and a group of two women, one of them falling back unconscious under the tragedy of her bereavement and the other supporting her with a maternal tenderness. All of these "widows," and others for which small studies in bronze were shown in the West Hall, represent the aftermath of the tragedy of Kosovo, a tragedy which has been only too nearly repeated, for the moment, in the present war.

The nearer half of the West Hall was occupied with the figures of the heroes of Kosovo; Miloš Obilić, who before the battle began killed Sultan Murad in his own camp, Strahinić Ban the glorious prince, Serge with the Frowning Face, and Marko Kraljević on his gray horse, who, after the defeat, fought for the Serbians against their Turkish oppressors; all of them intended for the temple. The colossal head of Miloš looked down from a high pedestal at the eastern end of the hall; facing it was the head and torso, well



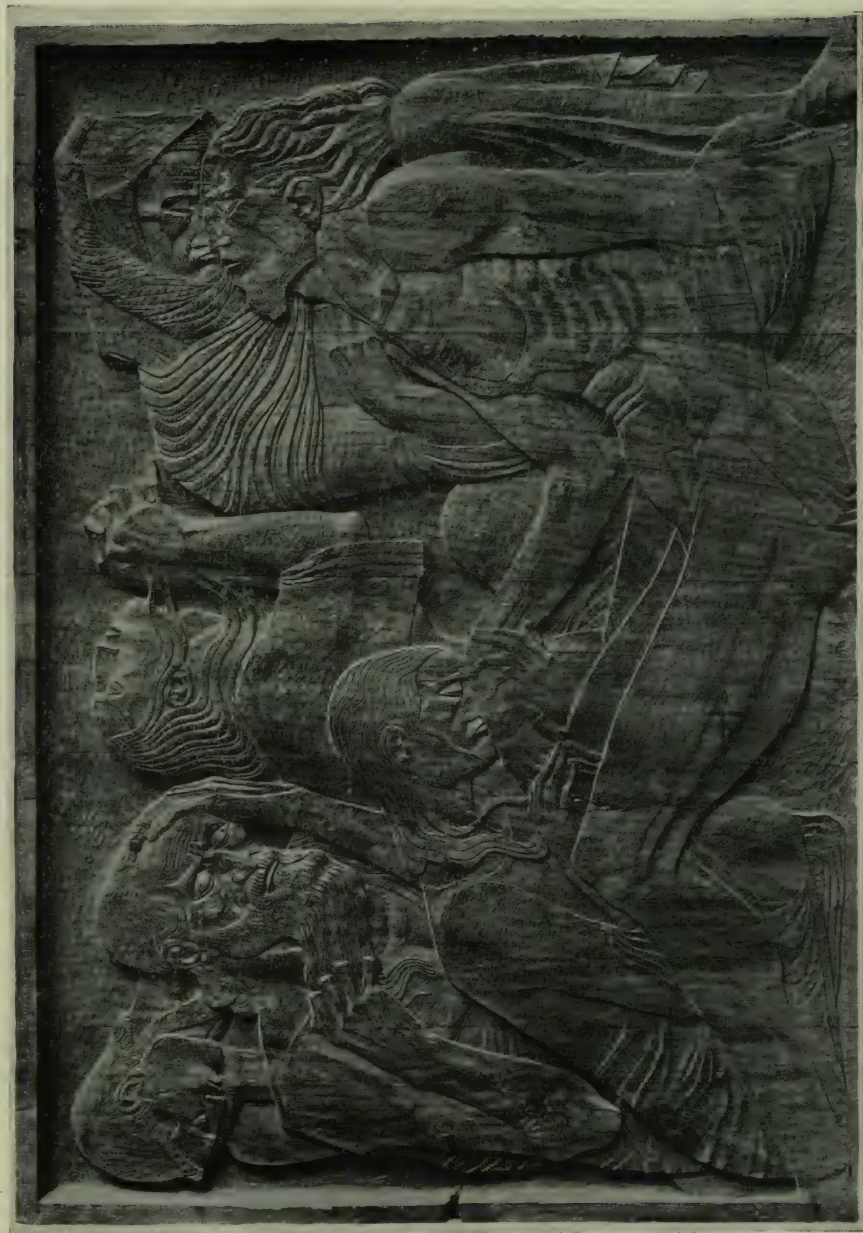
FIG. 33 (*see p. 68*)

above human height, but on a far smaller scale. To the right stood a small study for the huge equestrian figure of Marko shown in the Rome exhibition and a larger version of the head alone. To the left was the fiercely scowling head of Serge. All these and the gnarled figure of a stooping slave, one of a series designed for architectural ornament in the temple, are still in plaster; but in the centre of them stood the marble torso of Strahinić Ban, which has found a permanent home in the Museum.

Two other large figures occupied the central line of the hall, a caryatid carved in a great beam of wood (FIG. 33 on p. 67) and the plaster model for a symbol of Victory, a naked man with a sword and an eagle, intended for a fountain to be erected in Belgrade. A third colossal figure in bronze, made for the pylon erected in front of the Serbian pavilion at Rome, stood in the Central Hall under the dome, a winged genius holding on outstretched hand a torso of Miloš Obilić.

Down each side of the West Hall were arranged a collection of portraits and ideal heads. Some of these were of his own people, the pathetic half-length figure of his mother, sitting with veiled head and folded hands, the heads of a brother and two sisters (one in bronze, the rest all in plaster) and the portraits of Dalmatian peasants; some were idealized figures, the head of the blind gusla player who sang the heroic ballads he heard in his boyhood, and the imaginary portrait of Medulić, the Renaissance painter who is known as Schiavone; one showed Rodin, crouching forward intently with great head thrust out above his powerful hands. On the other side were portraits in bronze, a fine half-length figure of the sculptor Leonardo Bistolfi, and another of an unnamed woman; portraits of the artist's own wife in bronze and marble and the hard black "touch" quarried at Tournai; and other heads, including a portrait of Madame Banaz, whose husband gave much help in organizing the exhibition and also lent a bronze vase delicately adorned with figures in low relief. This part of the hall was partly closed at the western end by a screen on which were fastened two marble reliefs of dancing women.

Behind the screen was a group of the sculptor's latest works, reliefs of Christian subjects, dominated by a gaunt figure, in the



THE DEPOSITION FROM THE CROSS. Relief in walnut-wood; by Ivan Meštrović. See p. 69

round, of the dying Christ on the Cross. Two of these reliefs, a Salome and a small Pietà with the heads of Christ and the Virgin, had been cast in bronze; three were in plaster, not cast, but carved with the chisel, as if in stone—a strange Annunciation, in which the angel is whispering his message in the ear of the Virgin as she sits asleep in her chair, an austere design of Christ and the woman of Samaria beside the well, and a smaller Holy Family; one only, perhaps the finest of all, a Donatellesque Deposition from the Cross, had been carved in walnut wood (PLATE 18).

A few more pieces of sculpture arrived not many days before the close of the exhibition, and were not included in the catalogue issued by the organizing committee. One of these, a large marble relief of a maiden bringing water to a wounded warrior on the battlefield, belongs to the Kosovo series; one, a bronze head of St. John the Baptist, to the group of recent sculptures of Christian subjects; and one, a large statuette of a piping shepherd boy, is an earlier work. The rest were small sketches in plaster or bronze, female figures, similar to some others which had been shown since the opening of the exhibition, a Madonna and a very beautifully composed Pietà, and a curious small figure of Rodin at work as a sculptor, his hand raised with the creative hammer above his head.

Altogether more than eighty pieces of sculpture, large and small, were exhibited, and though these were a very complete representation of the sculptor's more recent work, there are many others, some of which had been exhibited in Rome, in private collections as well as in the Brussels and Belgrade Museums, and in other public galleries. As the achievement of hardly more than the last six or seven years in the life of a man little over thirty the amount of intellectual as well as physical energy that they represent is extraordinary. Whatever opinion may ultimately be held as to the place of Ivan Meštrović in the hierarchy of art there can be little hesitation in regarding him as one of the most interesting among the younger European sculptors.

Another loan of considerable importance was that of a set of ten carved capitals and architectural details in stone from Westminster Hall, deposited by the Office of Works. These are striking

examples of English twelfth-century sculpture, both in foliage and figure work; one of the capitals is an illustration of Æsop's fable of the Dog and the Ass, another shows the siege of a castle or fortress, and several more are decorated with figures of animals.

Lieut.-Colonel G. B. Croft Lyons lent a particularly fine example of English eighteenth-century work in lead; a bust of Doctor Johnson, directly based on Nollekens' portrait, and probably not much later in date; the bust, which has at one time been painted, rests on a base formed of volumes of his works.

Ceramics

The permanent collection of stained glass has been supplemented in a most valuable manner by a loan of twenty-one examples of English work contributed by Mr. Arthur C. Radford, F.S.A. The majority belong to a type otherwise very scantily represented in the Museum, namely the domestic armorial glass of the Tudor period. The specimens, which for the most part came originally from Cowick Priory, near Exeter, and the palace of Henry VIII, no longer existing, at Nonesuch in Surrey, show the essential qualities of the best glass of the time, and rival in beauty of effect the work of the Early Gothic period. They display the blazonry and insignia of Henry VIII and other members of the royal house, and are of special interest as illustrating the passage in motives of decoration from Late Gothic to Early Renaissance art. Other noteworthy pieces comprised in the loan are a thirteenth-century roundel with a figure-subject apparently depicting the building of a church, and believed to have come from a medallion window in Salisbury Cathedral; a panel with portrait head of one of the daughters of Edward IV from the great "Becket window," set up by that king, in the north-west transept of Canterbury Cathedral, which suffered from Puritan iconoclasm; and a seventeenth-century enamelled panel with the arms of Egerton.

Glass painting of another kind is represented by a panel lent by Sir William Lawrence, Bart. It is painted on the under side against a backing of silver foil with the arms of Sir William Cordell, Master of the Rolls (d. 1581), impaling those of his second

wife Mary, daughter of Richard Clopton of Long Melford. The shield is placed in a setting of strapwork, vases of flowers, and terminal figures characteristic of the period, with the motto *IE NE OVBLIERAY PAS* and date 1572 in a cartouche below. Analogies with design in tapestry and other materials lend peculiar interest to this unusual example of glass painting, whilst its origin is the subject of discussion. The probability seems to be that it is of Netherlandish workmanship.

Three panels of tilework lent by Lieutenant G. H. Bedford come from a little-known French *faïencerie* of the eighteenth century at Aire, near St. Omer, hitherto unrepresented in the Museum. Two of them are painted with green parrots, the third and largest with a group of figures in Louis XV dress gathered in an arbour of trelliswork, in manganese-purple, within a polychrome border in which the influence of the Rouen potteries is discernible.

Contemporary English pottery is exemplified by a loan from Mrs. Ernest Marsh of thirty-eight chosen pieces of the stoneware made in recent years by the brothers Martin at Southall, Middlesex. They prove the decorative possibilities of the sober colours available for pottery fired at a very high temperature, and display much originality of idea both in shape and in technique.

Mr. Harvey Hadden contributed, as an addition to his previous loan, numerous specimens of Chinese porcelain and jade carvings, chiefly of early date. As most interesting amongst them may be mentioned a hexagonal three-colour vase of the K'ang Hsi period with decoration of plum-blossoms and emblems amongst waves against a deep green background, a five-colour vase of the same period with a figure-subject set in a garden, and two vases of Tz'ü-chou ware, one of which is specially remarkable for its decoration of flowers deeply cut through the dark brown glaze into the paste.

Additions to their respective loans were also received from Mr. Herbert Allen and from Mr. J. G. Joicey, who sent several specimens of Sèvres, Italian and Spanish porcelain.

Engraving, Illustration and Design

Mr. R. Leicester Harmsworth lent six Chinese and Japanese hanging pictures. One, a drawing in gold on a black ground, represents a Buddha with attendant Bôdhisats, and is executed with remarkable beauty and freedom of line.

Metalwork

The Rector and Churchwardens of St. Augustine's with St. Faith's, Old Change, in the City of London, lent a magnificent group of silver-gilt Communion plate of the seventeenth century, with a few pieces of the Elizabethan period; it includes a number of large flagons, some of which show the survival of the decoration of an earlier period, and a chalice with the characteristic engraving of the time of Elizabeth. Kilverstone Church, Norfolk, lent an Elizabethan Communion-cup with paten cover, engraved with a band of arabesque foliage.

Mr. L. C. G. Clarke lent a rich and attractive group of English, Irish, and Continental silver, which includes a beautiful French salver of 1577, a fine English rose-water dish of 1669, engraved with heraldry, a writing-case with silver mounts delicately pierced and engraved, and several pieces with the bold floral repoussé work of the period of Charles II; also a French two-pronged fork of the seventeenth century. Mr. Harvey Clarke lent a very important representative collection of old English silver spoons, not only rich in the better known types, but including also rarer examples with "writhen" and Gothic finial tops, the latter entirely new to the Museum; an early Christian spoon of the fourth century is also included. Mr. G. C. Bower, whose English silver covers the period of the reign of George II, added some unusually fine pieces to his group—a set of four candlesticks, cast and chased, of the year 1744, two sets of salt-cellars, respectively of the years 1732 and 1752, a pair of boldly designed double-ended sauce-boats of 1751, and a sweetmeat-basket with fine piercing of 1759. Mr. Harvey Hadden, the generous benefactor of the Museum, who has lent a

case of English silver of the reigns of Queen Anne and George I, enriched it by the addition of an octagonal caster with finely pierced cover of the year 1708, a typical example of the period; a taper-stick with faceted octagonal base of 1714; a cream-jug of 1725; and a noble example of an hexagonal plain coffee-pot of 1716, a piece much needed in the Museum collections. To these gentlemen the Museum is deeply indebted for their loans, which have enabled students to grasp the characteristics of the form and decoration of definite periods in the history of English silversmiths' work, periods which unfortunately are at present most inadequately represented in the main collection.

Mr. J. G. Joicey added several specimens to his loan collection of watches, chatelaines, and early nineteenth-century jewellery. Lieut.-Colonel G. B. Croft Lyons added to his extensive collection other highly interesting examples of fire-backs, fire-dogs, pewter ware, bronze mortars, tobacco-boxes, and objects in silver, brass, and latten. Mr. A. W. Abbey lent an important piece of work which had been for some time familiar to visitors to the Museum—the pair of oak doors with wrought-iron hinges and strapwork, from Gannat, Auvergne, dating from about the year 1200: these doors were formerly on loan in the Fitzhenry Collection, and their return to the Museum is much appreciated.

From Mr. W. E. Miller comes an extremely interesting series of clocks, watches, portable sundials, astrolabes, and other time-calculating instruments, in various materials (brass, copper-gilt, ivory, wood, etc.), of various nationalities (chiefly European, with a few examples from Persia), and dating for the most part from the sixteenth and seventeenth centuries. Some of the examples are of extreme rarity, and the collection as a whole is one of considerable value as well from the artistic as the scientific point of view. The instruments are nearly all of small dimensions, chiefly "pocket" size, and include pieces by Christopher Schissler of Augsburg (examples dated 1557, 1561), Johann Willebrand of the same city (one dated 1548), Paul Reinmann of Nuremberg (1601, 1608), Jakob Lusurg of Rome (second half of seventeenth century), Ulric Schniep of Munich (worked 1553-1587), Jan Bonius, a Dutchman (end of sixteenth century), Gabriel Bloud of Dieppe

(seventeenth century), and our own Thomas Tuttell of Charing Cross (seventeenth century).

Two small groups of Japanese swords, both mounted and unmounted specimens, have been lent respectively by Lady Macdonald and by Mr. G. de Vianna Kelsch. Of the former, two had been presentations to the lender's husband, the late Sir Claude M. Macdonald, G.C.M.G., one of them, a fine old blade by Morimitsu of Osafune (fourteenth century) beautifully mounted as a samurai's court-sword (*itomaki no tachi*), being the gift of Prince Katsura, the other, an ordinary long-sword (*katana*) mounted in a style of quiet elegance, being a present from the city of Kagoshima. An unmounted blade of superb texture and finish is by Kanenori, the last of the swordsmiths, and is inscribed in Japanese: "Respectfully submitted to Makudonarudo-kō (Sir [C. M.] Macdonald), British Ambassador. The work of Sugawara no Kanenori, Member of the Fine Arts Committee of the Imperial Household, at the age of 78. October 7, 1907."

The same smith was the maker of a dagger (or knife?) blade of wonderful wood-grain texture lent by Mr. Kelsch; this is dated two years later. Kanenori, born in 1831, was commissioned as early as 1868 to forge swords for the late Emperor, and three times in succession (1869, 1889, 1909) was chosen to forge the sacred swords at the ceremony of rebuilding the great Shintō shrine in Ise province, which takes place every twenty years. A dagger given by Mr. R. A. P. Davison in 1908 is inscribed as having been made at the shrine by this same Kanenori out of iron left over from the forging of the sacred swords.

The other swords from Mr. Kelsch (who has also lent a group of Japanese spears and lances) include some fine blades by Yasuiye of Musashi (about 1670), by Ikkanshi Tadatsuna II (dated 1698), with dragons chiselled in a style for which this smith was famous, by Dewa no daijō Nobumasa of Settsu (about 1675), by Rai Naomichi (with *kiku-ichimonji* signature, about 1670), and by other famous swordsmiths of Japan.

Mr. Alfred Dobrée, the great authority on Japanese blades, has lent a fine old red lacquer sword-rack to enhance the display of the swords themselves, and has further added to the indispens-

able *apparatus criticus* in this connection already on loan from him, several volumes of the *Tōkenkwai-shi* (Transactions and Proceedings of the Sword Society of Tōkiō).

Mr. E. Hamilton Bell has been good enough to deposit on loan the bronze mirror which he exhibited at the Chinese Exhibition held by the Burlington Fine Arts Club during the year. It is of the not uncommon "grape and sea-horse" design which is generally attributed to the T'ang Dynasty period (A.D. 618-906), but its interest lies in the fact that it is of square, instead of the usual circular, shape. It is covered with a remarkably fine dark patination. Mr. E. B. Ellice-Clark lent a Chinese bronze cooking-vessel (*chiao-tou* type) which may date from the Han Dynasty (ended A.D. 220).

Professor T. W. Arnold, C.I.E., lent a brass ewer (*aftaba*) and dish (*chilm-chi*) for perfumed water at banquets; these are of Central Asian workmanship, the latter dating from the sixteenth or seventeenth, the former from the seventeenth or eighteenth century. Both were acquired in Khotan and are boldly decorated with engraved and pierced floral ornament; the ewer has a copper handle. From the same lender comes a Persian brass ewer of the curious pointed spherical type, with arching hollow handle containing the opening which enables the vessel to be filled. This was acquired in the bazaar at Lahore in 1904 and dates from the sixteenth century. Its plain surface is relieved by spirited engraving of animals, with panels and border of conventional foliage.

Paintings

Mr. Henry J. Pfungst, F.S.A., made some additions to his collection of miniature portraits, and other miniatures were received from Mrs. E. A. de Langlois and Mr. A. R. Hakoumoff. Miss M. L. Maitland lent a pastel painting by the late Paul Fordyce Maitland, called "The Hollywood Arms." It represents the exterior of a London tavern at night, and is a remarkable study of nocturnal illumination. Two pastels by John Russell, R.A., were lent by Mr. C. B. Patrick. They depict the Rev. George Patrick, LL.B. (1746-1800), and his wife; the former portrait is

signed and was engraved by J. Collyer. Sir Harry Wilson, K.C.M.G., contributed two Dutch water-colour drawings, viz., a small landscape by Abraham Rademaker (1675-1735), and a supposed portrait of Humboldt, sitting at a window overlooking a yard. The explorer is holding a *Lofzang op Anthonius Hambroek*, a panegyric on a Dutch colonial hero of the seventeenth century.

Textiles

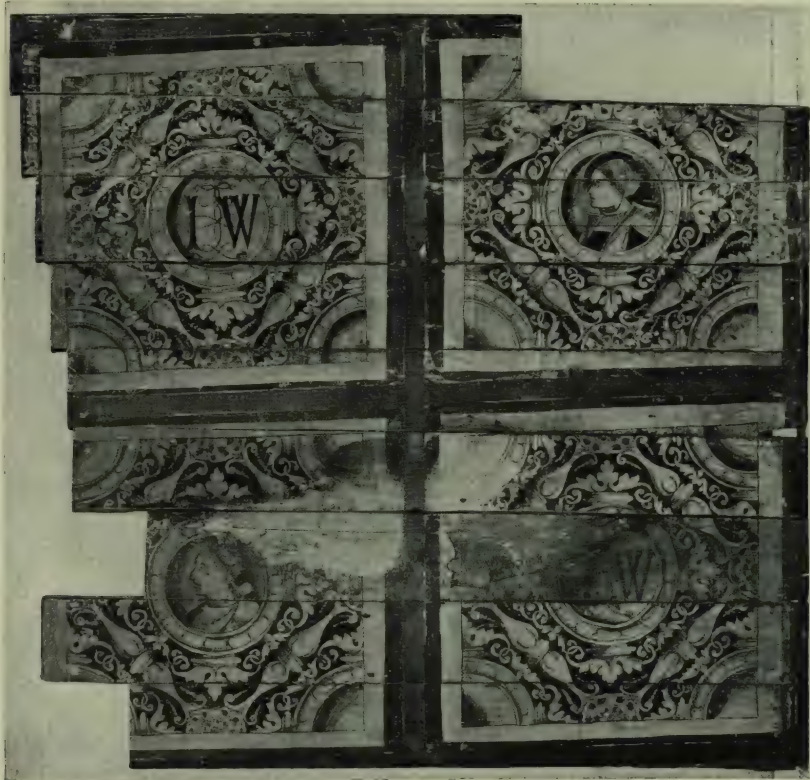
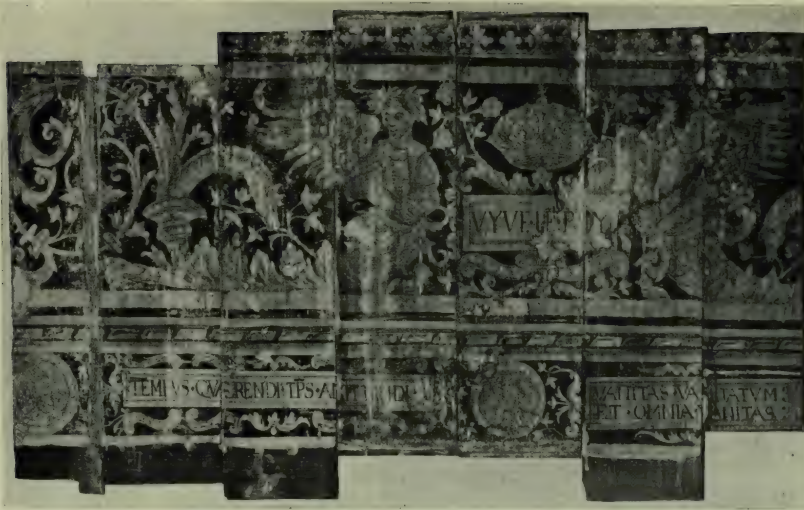
Three important tapestries, lent by Mr. C. Geoffrey Darley, are excellent examples of the work of the Gobelins factory during the first half of the eighteenth century, and are specially welcome as there is nothing closely resembling them in the Museum collection. They belong to a suite of the "Metamorphoses of Ovid," and have for subjects, "Europa and the Bull," "The Return of Diana from the Chase," and "Zephyrus and Flora." The letters JA on the border in one case apparently refer to the weaver Jean Jans the younger (1691-1731).

A somewhat unusual carpet is on loan from Professor T. W. Arnold, C.I.E., who obtained it in Asia Minor. It was made in Khotan, and has on a blue ground a large pomegranate tree growing out of a vase.

A remarkably interesting little collection was lent by Captain E. R. T. Croxall, of Elizabethan and early Stuart embroideries, which have belonged to his family from the time they were made. There are four cap-pieces embroidered in black and gold; a square of satin embroidered in bright colours for the panel of a screen; three pieces of linen embroidered in black and gold; a pair of black velvet gauntlet gloves and an embroidered white satin tab for pulling on a glove.

Other examples of English embroidery are afforded by two linen samplers of the middle of the seventeenth century, lent by Mr. F. Jackson-Kent. One bears the date 1642, which is a year earlier than the earliest dated sampler in the Museum collection.

A very interesting fifteenth-century hanging of large size was lent by Mr. A. W. Abbey. It is embroidered in silks on a deep-red woollen cloth, and the style of the work as well as the



FRIEZE AND PANELLING FROM CEILING, painted oak; from
Winchester College. About 1554. See p. 77

shield of arms of the Madrutz family points to a Tyrolese origin. The subject is the curious legend of the Chase of the Unicorn, symbolical of the Annunciation, which is not uncommonly found in German art about the end of the fifteenth century.

The number of eastern embroideries on loan has been increased by thirty-five more specimens from the Greek Islands, lent by Mr. A. J. B. Wace. These very fine examples were exhibited early in the year at the Burlington Fine Arts Club.

A seventeenth-century embroidered picture, perhaps Italian, showing figures and an architectural background, was lent by Miss Margaret Bulley.

The Hon. Mrs. Earle lent a very gorgeous Chinese Imperial robe, tapestry-woven in silk. It was obtained by Lord Loch in 1860 from the Summer Palace at Peking, and the fact that it bears symbolical representations of the sun and moon shows that it can only have been intended for the Emperor himself.

Woodwork and Furniture

Besides the collection of Japanese Dolls described on p. 64 above, several important loans were made to this Department during the year.

One of the most interesting of these was a considerable amount of panelling of the middle of the sixteenth century lent by the Wardens and Fellows of Winchester College (*Room 52*). This panelling is painted with medallions containing portrait heads and repetitions of the initials I W, with ornament characteristic of the period; the initials refer to John White, Warden of the college, who became Bishop of Lincoln in 1554 (*PLATE 19*). This panelling is considered to represent the decoration of a ceiling, and with it are two stretches of frieze painted with cupids and mottoes. It is supposed that the work was executed in 1554 to form the decoration of the Warden's lodgings at Winchester College on the occasion of Queen Mary's visit to the college at the time of her marriage (at Winchester on 25th July 1554) with Philip of Spain. Reference to "the paynted chamber" is found among the records of Winchester College under the date 18th November, 1554. The

panelling is of considerable importance both from the historical and artistic standpoint.

The Office of Works have lent two doors from the state rooms at Hampton Court Palace, and two from the state rooms at Kensington Palace (*Room 55*). The former are fitted with gilt brass locks elaborately ornamented and executed with masterly finish, and belong to that portion of the palace which was designed by Sir Christopher Wren. One of the locks is illustrated in FIG. 34.

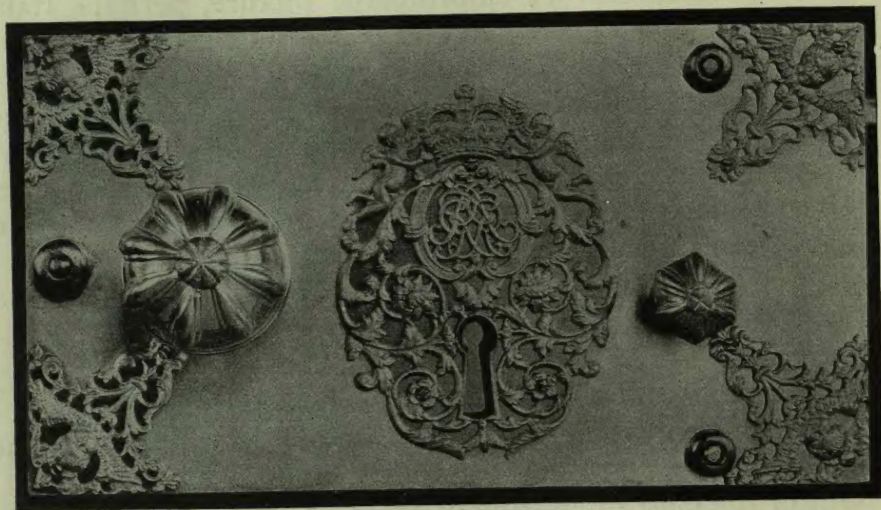


FIG. 34

It is considered that these specimens should be of great practical utility to architects and students.

Lady Macdonald lent a set of five Chinese (Peking) altar vessels of carved red lacquer belonging to the period of Ch'ien Lung (eighteenth century); and Dr. W. Perceval Yetts two Chinese cabinets of black lacquer inlaid with glass, pearl, steatite, and other stones, one dating from the Ming dynasty (sixteenth or seventeenth century), the other from the period of K'ang Hsi (late seventeenth or early eighteenth century).

Indian Section

In addition to the Royal Loans noted on page 64 above, several other interesting objects were lent to this Department during the year. Dr. A. K. Coomaraswamy lent a collection of fifty-nine Indian and Sinhalese objects, chiefly sculptures and carvings in ivory. These sculptures include an interesting collection of heads from Buddhist and Brahminical images of sandstone, etc., mostly found at Bharhut and Madura, and dating from between 185 B.C. and A.D. 300 (*Room 3*); the ivory carvings consist of selected examples, ranging in period from the sixteenth to the nineteenth century (*Room 5*). To the loan collection of Indian Sculptures, Professor T. W. Arnold, C.I.E., M.A., added two portions of first century Buddhist friezes carved in talcose-schist, both excellent examples of the work of the Gandhara School. One of these Indo-Hellenistic friezes is sculptured with the "Cupids (*Erotes*) supporting a garland" motive.

Useful loans to the collection of Indian Arms and Armour (*Room 7*) were made by Mr. H. Alexander and Mrs. K. L. Nanson. The former contributed four flint-lock muskets (*sher-bachā*), dating from 1810 to 1820, and each bearing the mark of the Hon. East India Company; the latter fifteen Malay weapons collected in the Federated Malay States, consisting chiefly of various forms of the kris (*keris*), the typical weapon of Western Indonesia. Several of the kris-blades in this collection, including a remarkable eleven-waved specimen, date from before the eighteenth century.

